

psa JOURNAL



The Net Mender

Anders Sten

First, Class 2 (Picture of the Month)

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OF THE
PHOTOGRAPHIC SOCIETY
OF AMERICA

VOLUME 19 • NUMBER 1 • JANUARY, 1953

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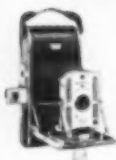
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Polaroid Corporation, Cambridge 39, Massachusetts



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Model 95

Why wait days when a minute does it?
POLAROID *Land* CAMERAS



Pathfinder Model 110

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For example, Cykora yields tones of pleasing warmth when developed in Ansco Ardol, while Vividol developer produces stronger, more neutral blacks. Both of these Ansco developers are laboratory-packaged for your convenience.

Remember, the more familiar you become with Ansco Cykora, the happier you'll be with your prints!

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PAPER



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Closing date for news is 25th of second preceding month. In Stamford. Trading Post items must be in our hands by 20th of second preceding month. Urgent and brief news items can be accepted up to the 1st of the preceding month. News handled by Division Editors must be in their hands at least two weeks before closing dates. All correspondence regarding editorial matters should be addressed to the Editorial Office in Stamford, Conn.
 Change of address notices should be sent to PSA Headquarters in Philadelphia.
 The PSA Journal is sent to all member clubs

and affiliated organizations. It is for the use of the entire group and not solely for the individual to whom it is addressed.

PSA Journal does not pay for manuscripts or pictures; all functions of PSA are based on voluntary activity.

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THE PRESIDENT REPORTS . . .

Because of the importance of some of the decisions at the board meeting held yesterday, December 6, and the keen desire to report them to you as soon as possible, Don Bennett gave me a special dispensation on my deadline.

Eighteen of us met in New York in a session that lasted seven hours. Perhaps the most important decision was to increase the Headquarters budget enough to provide the personnel to handle the printing of all the Division news letters on the new equipment. It does not sound particularly exciting at first, but it means that we can now get out more Division news and service for the various Divisions at a material saving to each of them while supplying better looking and more useful publications. Equally important, the Division officers will have less of the routine work to do since the staff at Headquarters will do everything except write the copy.

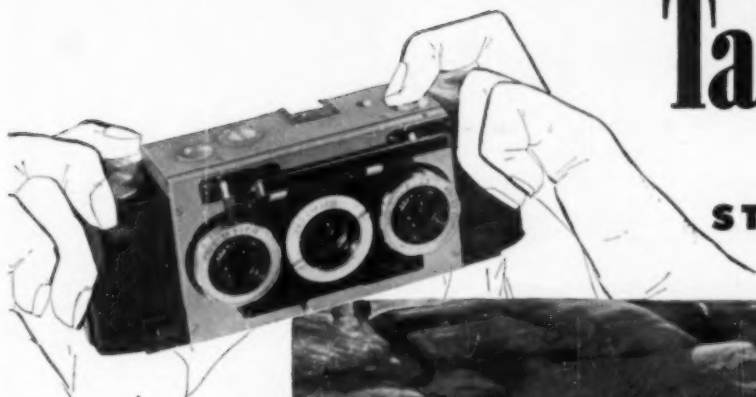
Equally important — and maybe even more so in the over-all picture — was the final establishment of the new Regional Activity Committee and the appointment of Gene Chase as Chairman. The Committee is charged with the task of setting up local PSA organizations in all the centers of photographic interest and then supplying them with package shows and other events. Gene's R.A. (the name is not right and both Gene and I will welcome your suggestions for a better one) will make use of the "Tops" shows, the "Town Meeting" plan, the National Lecture program, various one-day shooting outings and competitions, special pictorial and movie demonstrations, and all the other good ideas you may supply for photographic events of real community value put on in their towns by the photographic leaders, the PSA'ers. Gene needs ideas and volunteers — a hint for any member who is interested in advancing both photography and PSA in his community. On second thought, this RA decision deserves top place in the account of what happened yesterday.

Another important decision was to re-establish the Camera Club Committee. You will remember that the Committee was discontinued two years or so ago to turn its work over to the Divisional committees. It has now become obvious that better coordination is required, and the Committee will undertake to work with the Divisions and the member clubs in order to give more help to clubs and their members.

There was a lot of other important business but there isn't room here to go into most of it. Once again, I regret that it is not possible to record everything said at a Board meeting so that all PSA'ers could hear all of what happens.

You will be interested, though, in the Publications Committee report for the first half of the current fiscal year. With the December issue of The Journal we shall have published 428 pages against 432 in the first half of 1952 with a reduction of almost exactly half in the cost to the members. There is still much to be done, but we are on the way. Happy New Year!

NORRIS HARKNESS.



Take it easy

WITH
STEREO-REALIST

A WINNER!

"Navajo Milkmaid" by Conrad Hodnik, Chicago. Honor acceptance, Second International Exhibition of Color Stereo Slides and Blue Ribbon at 1950 Light-house of the Blind Salon.

REALIST ACCESSORIES MAKE STEREO EASIER



PERMAMOUNTS — Specially designed for protection and viewing; 3 window sizes and spacing pre-adjusts slide and eliminates need for projector adjustments. Sturdy plastic-glass combination is resistant to breakage. Easy to assemble.



PERMAMOUNT MOUNTING KIT — Consists of three major items needed for mounting Permamounts: clear plastic sorting tray, accurate film cutter, and tweezers. Compactly packaged in sturdy box for convenient storage.



FILTER KIT — Matched pairs of Type A conversion, haze and flash filters. Absolutely parallel and without prism for perfect stereo. Top grain leather cover. Individual items may be purchased separately.



TAKING beautiful three-dimensional pictures in *full natural color* is amazingly easy with the Stereo-REALIST. The printed reproduction above cannot begin to do justice to stereo. You have to see Mr. Hodnik's prize-winning stereo slide in a REALIST viewer to grasp the roundness of people and animals, the accurate color of the costumes and rocks, the depth and sharpness of the entire scene.

This precision-built American camera exactly reproduces what you see with your eyes. People who never before handled a

camera of any kind find it simple to take good pictures with a REALIST on their very first roll of film. The REALIST does the work . . . they get the full enjoyment of thrilling, lifelike depth and realistic color.

If you haven't discovered the excitement of REALIST pictures, ask your camera dealer to show you some. Then you'll see for yourself how you, too, can "take it easy" with the REALIST. DAVID WHITE COMPANY, 387 W. Court St., Milwaukee 12, Wisconsin.

STEREO Realist

THE CAMERA THAT SEES THE SAME AS YOU

Cameras, Viewers, Projectors, and Accessories are products of the David White Company, Milwaukee 12, Wisconsin.

NEW AIDS FOR BETTER PICTURE-MAKING

By JACOB DESCHIN, FPSA

This is miscellaneous month in the product field, with the Eastman Kodak Company leading off with a variety of items to interest amateurs in several categories. Probably the most interesting news is the inexpensive Brownie Movie Projector for 8mm film screening of home movies, which at \$62.50 is a logical companion for the \$42.50 Brownie Movie Camera. The projector may be purchased complete with 30-inch-wide Brownie Projection Screen for \$67. The projector has a quickly removable cover and is designed for easy operation even by beginning projectionists. A single knob controls forward projection, "stills", reverse projection, or motor rewind. Threading is simplified, cool projection assured by a power fan, sprockets illuminated for threading in the dark.

Two new Kodaslide projectors, the \$36.50 Kodaslide Highlux II and \$56.50 Highlux III, are beamed at slide enthusiasts. The Kodaslide Highlux III, which uses a 300-watt lamp and includes a four-bladed blower fan designed for maximum coolness and minimum noise, has a newly designed optical system. The latter consists of a coated glass reflector, coated condenser lenses, heat-absorbing glass and coated 5-inch f/3.5 Kodak Projection Ektanon Lens. The blower is incorporated in the projector's carrying case and is controlled by a double cord system with switch. The Highlux II has the same lens but uses a 200-watt lamp and is designed for latter adaptation at a cost of \$19.50 to take a 300-watt lamp and blower. A carrying case for the Highlux II is \$9.50.

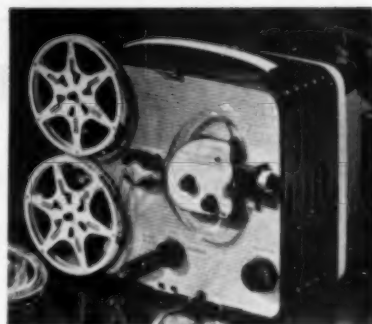
A Kodak Field Case for the popular Brownie Hawkeye Camera, which permits the use of this box-type camera without removing it from the case, is available at \$3.25. The front flap is removable.

The Kodak Data Book, "Slides", has just been published in a revised fourth edition at 50 cents a copy. Intended to provide a comprehensive and easily understood reference manual on the subject, the new edition has the latest information and recommendations on films, cameras and projectors.

For photofinishers mainly and for other volume users of developer solutions Kodak has introduced Kodak Ektanol Developer, a non-carbonate-type developer for processing warm-tone papers, particularly for prints that are to be sepia-toned. Features are uniform development rate throughout the life of the developer, excellent keeping qualities and freedom from processing irregularities. The developer is available in sizes to make five gallons and 25 gallons of stock solution. Prices are \$2.65 and \$9.25, respectively.

Cameras

The most important camera news of the month comes from Karl Heitz, Inc., 150 West 54th Street, New York, who have just imported from Switzerland the new models 4, 5 and 7 of the Alpa single-lens reflex 35mm camera, which has been redesigned. This new Swiss miniature now offers coupled rangefinder as well as ground-glass focusing, and a multifocal sports-type viewfinder. Models 5 and 7 have a built-in Kern prism



Brownie 8mm projector

for viewing at a 45-degree angle. Less than half a turn of the winding knob transports the film, cocks the shutter and counts the exposure in one motion. The neoprene fabric focal-plane shutter has speeds from 1 second to 1/1000th and time and permits intermediate settings between the calibrations. Lenses in bayonet mount and with clickstops, include Schneider, Old Delft and Kilit lenses from 38mm to 300mm and the very long, 500mm to 2000mm, Fototek lenses. An unusual lens available for the Alpha is the Kern Switar 50mm f/1.8, the seven-element Apochromat. The prices, depending on the lens chosen, vary from \$259 to \$479. Features include built-in synchronization for speedlight and conventional flash, self-timer and provision for intentional double exposure.

A medium-priced 35mm is the new Super Baldwinette miniature with coupled long-base rangefinder, synchronized Compur Rapid M-X shutter and other advanced features, recently imported from Germany by Kling Photo Corporation, 235 Fourth Avenue, New York. With f/2.8 Schneider Xenon lens, the camera is \$129.50; with f/2.8 Schneider Xenar, \$109.50.

The Edinex Midget Marvel 35mm Camera, imported from Germany by Camera Specialty Co., 50 West 29th Street, New York, is now available in a beginner's kit. Selling for \$49.95, with f/4.5 lens, for \$59.95 with f/2.9 lens, both coated, the kit contains the camera, an eveready case, flashgun, extinction-type exposure meter, eight flash lamps, two batteries, three 36-exposure rolls of film and a handbook of instructions.

The Edinex 2 1/4 x 3 1/4 Folding Camera, imported by the same company, which takes eight pictures on 120 film and is equipped with the Edinar f/6.3, 105mm coated lens, is a recent arrival. The all-metal camera has built-in flash, a self-erecting bed and viewfinder and other features, weighs 21 ounces, and costs \$29.95.

From E. Leitz, Inc., 304 Hudson Street, New York, who are once more getting imports regularly after a brief interval of inactivity, comes the news that in line with the recommendation of the International Standards Association, the shutter speeds on the new Leica models have been changed to read: Time, 1 second, 1/2, 1/5, 1/10, 1/15, 1/25, 1/50, 1/75, 1/100, 1/500, 1/1000 of a second and bulb.

Leitz simultaneously announces the Auxiliary Reproduction Device for Leica cameras. The \$24 unit consists of three intermediate extension tubes and four extendable metal rods to cover areas up to 8 1/4 x 11 1/8 inches.



Chioggia

From the 1952 Rochester Salon

H. R. Thornton

FOR ROLLEIFLEX OWNERS!

NEW **KALART**®

RANGEFINDER-FOCUSPOT

Add the NEW Kalart Rangefinder-Focuspot to your Automatic Rolleiflex — and precision focusing in dim light or total darkness becomes faster and more certain than daylight focusing. The Kalart Rangefinder-Focuspot is similar to the famous Kalart Rangefinder used on press cameras — plus a miniature light bulb and 3 batteries. Complete unit is attached to camera tripod socket with simple thumbscrew. Press light switch and twin circles of light are projected from the two rangefinder lenses. Turn camera focusing knob until twin circles merge on subject . . . and you're "in focus." Makes all indoor, candid, child portrait and flash photography easier and more certain. Complete with 3 batteries and bracket for attaching flash unit, \$29.95. Ask your photo dealer.

With Built-In Electric Light

**MAKES INDOOR
FOCUSING FAST
AND EASY**



FREE

Illustrated leaflet;
also folder
"Helpful Hints on
Flash Photography."

Both free.
Mail coupon today.

KALART
Pineville, Conn.
Dept. FJ-1

Print name and address

KALART

Easily set up and dismantled, the device is useful for research in libraries, small-object work, and photography at close range.

Two screens specially designed for stereo projection have appeared on the market. One is the Stereo-Realist Silverscreen, an elastic screen that can be stretched to assure the necessary flat surface. Powdered aluminum is firmly bonded to the surface to permit rolling up the screen. The screen is fastened by quick-snap buttons to a lightweight aluminum frame which packs away in a tubular carrying case with handle and quick closure. A built-in finger-tip control is used for maximum reflection. The screen is available in square sizes from 40x40 inches to 108x108, prices from \$39.50, and in rectangular sizes 54x74 inches to 9x12 feet, prices from \$85. A 54x59-inch unit is a floor model, with legs, at \$79.50.

The other stereo screen is the Stereo-Master, a portable model marketed by Radiant Manufacturing Corp., 2627 W. Roosevelt Road, Chicago 8. Available in sizes 40x40 and 50x50 inches, the screen has an aluminum treated surface and a ratchet device for tensioning the fabric to provide the necessary tight and flat surface.

While on the subject of stereo, here's a useful item for the German-made Iloca Stereo II—the Pentax Sportsfinder, imported by the Ercona Camera Corp., 527 Fifth Avenue, New York. The \$7.50 all-metal chrome-finished finder is the folding, open-frame type, has a built-in spirit level for horizontal alignment of stereo pictures. The

finder slips into the accessory clip and has its own clip for other accessories. It folds flat, springs open at fingertip pressure.

Accessories

The Albinar f/4.5, 135mm telephoto, imported from Germany by A & S Camera Supply Co., Inc., 1123 Broadway, New York, and adaptable to 35mm and 2 1/4x3 1/4 cameras, may also be used as an enlarging lens. Features of this \$59.95 lens include a 16-blade diaphragm control with stops to f/32, depth-of-field scale and infrared settings. The lens is designed for use with miniature reflex-type cameras.

The Elitar 3-inch f/2.5 telephoto lens in C mount for 16mm movie cameras, imported by Interstate Photo Supply Corp., 28 West 22nd Street, New York, has click stops, built-in filter retaining ring, focuses from 5 1/2 feet to infinity, has lens openings f/2.5 to f/22 and comes complete with two lens caps, at \$42.50. The Elitar 17mm f/2.7 wide-angle lens in C mount, focusing 10 feet to infinity, is \$34.95.

The Reporter Tabletop Tripod, consisting of three sections adjustable to heights from 8 to 17 inches and made of chrome-finished brass, has been placed on the market by Camera Specialty Co., Inc., 50 West 29th Street, New York. It is equipped with rubber tips, weighs 7 ounces and costs \$3.95.

An illustrated catalogue of masks and instructions for making ones own greeting cards by contact-printing is available free on request from Chemipure Laboratories,

170-06 Hillside Avenue, Jamaica 3. The masks are \$1 each and are available in types to fit all occasions.

Bulk 35mm Ansco Color, Daylight Type, is now available in the new eight instead of five 20-exposure-load package, notched and tongued, at \$9.95. The new package effects a saving of 29 cents per load compared to the cost per load of the old package.

"Tips on Movie Making Tricks", a booklet just published by Bell & Howell, is at your dealer's at 5 cents a copy. One of a series of practical booklets issued by the company from time to time, this one gives step-by-step pointers on how to shoot amateur movies, without special equipment, to show reverse motion, lap dissolve, stop motion, fast and slow motion, dolly shots and "ghost" images.

An authoritative, comprehensive and extremely helpful booklet, "How to Obtain and Screen Films for Community Use", by Cecile Starr, is available from The Film Council of America, 600 Davis Street, Evanston, Ill. The booklet, by the 16mm editor for The Saturday Review, contains detailed information on film sources, major distributors, film periodicals and suggestions on how to plan for screenings.

A plastic case for filters and metal attachments is offered by EdnaLite Optical Co., Inc., Peekskill, N. Y. Called the Universal Karry-Kase, it is saddle-stitched and has a device that separates and cushions filters. A compartment holds the lens hood, retaining ring, or other attachment. Avail-

able in four sizes, Series I, \$2; V, \$2.25; VI, \$2.50, VII, \$3.25. The Karry-Kase is supplied with all EdnaLite Universal Filter Kits.

The new C.O.C. Junior Pocket Flash, now made of Tenite, is offered by Camera Optics Mfg. Corp., 101 West 47th Street, New York, in both B-C and standard battery models. The detachable high-polish reflector is designed to be tilted toward the ceiling if bounce-lighting is desired. The B-C model, with a built-in test light, is \$9.95, the Junior Standard Battery Model, \$5.95.

A microscopic adapter for adapting the Kine Exakta cameras for use with any standard microscope has been imported from Germany by A&S, Camera Supply Co., Inc., 1123 Broadway, New York. In operation, this \$12.95 device slips into the lens mount, then slips over the microscope ocular.

Twelve Airequipt -lide magazines or 11 magazines plus an Airequipt slide changer may be stored in a portable storage unit introduced by Airequipt Mfg. Co. With handle and snap lock, the case costs \$10.95. A carrying case to hold six magazines and changer is \$6.98.

Glue-Pen, a new-type glue dispenser which is used like a pencil by applying dots of a new adhesive to bind paper materials, such as print-mounting in albums, has been introduced by Glue-Pen Corp. Each "pen", which is available in maroon, gray, or forest green, is supplied with two cartridges of paste and costs \$2.95. Each glue cartridge contains about 5,000 "dots" of glue and may be replaced at 75 cents a cartridge. In use, the Glue-Pen when pressed to a surface leaves a dot to which the material adheres at once for permanent or temporary adhesion.

CORRECTION

Through one of those silly mechanical errors that every editor dreads, we transposed part of John I. Fish's excellent "Choose Your Paper Wisely" which appeared in the December issue. To cap it, the printer mistook our scribbled capital "I" for a "D" and gave Mr. Fish a wrong middle initial.

The article should have started with the portion at the bottom of page 697, headed "Print Quality," this section ending with the last line on page 698. Then the next section starts with the first line on Page 697, to the end of the gloss table. Fortunately the third page of the article, 699 is in proper sequence.

An error that makes sense either way, but in this case the wrong one, appears in the caption for "Out of the Mist" on page 698. Third from bottom line should read "luminosity in the print." The luminosity doesn't appear as we print it, but only in the semi-matte original.

TV Films Wanted

Movie-making PSA members may be interested in the quest of Lakeside Television Co., 38 Central Park South, New York 19, for movie footage and sequences of animals, sports, people, customs, adventure, etc.

The film must be made at 24 frames per

It's NEW ... It's FABULOUS ...

It's The Biggest News in P.S.A. This Year!

Who'll Be "Mr. P.S.A. of 1953"?

by

Sewell P. Wright, APSA
Chairman, Membership Committee

From where we sit, it looks like a photo finish in the making, because since the announcement, in last month's JOURNAL, of the "Mr. P.S.A. of 1953" competition, I have been assured by at least a half-dozen live wires that it was "in the bag".

The only point of disagreement was the actual name of "Mr. P.S.A. of 1953"!

This is all very understandable. To be "Mr. P.S.A. of 1953"—or "Miss P.S.A." or "Mrs. P.S.A."!—will be an honor the like of which has never before been conferred upon any member of the Society.

Imagine little old YOU sitting at the speaker's table, at the Annual Awards Banquet, and being introduced by the President as "Mr. P.S.A. of 1953" . . . and then accepting the engraved plaque commemorating your achievement!

second, scenes should not be static but should have some logical action. The company will help edit, add sound track and distribute the films to TV stations on a royalty basis without cost to the photographer.

Write Richard Stevers at the address given for more information.

Club Color Contest

Announcement of a color transparency contest for camera clubs has been made by the Osborne Co., Clifton, N. J. Rules and entry forms may be obtained by writing the Art Director of the company. Judges will be Jacob Deschin, Irving Desfors, Mabel Seacheri and Richard Kollmar.

Entries, up to six, must be made by or through a camera club; film sizes from 35mm up; model releases must be available; all except winning entries will be returned; company reserves right to buy non-winning transparencies at \$75 each; closing date Jan. 31, winners announced Feb. 28.

Judging will be on basis of artistic merit, breadth of appeal, reproduction qualities and composition for calendar use. Nudes, family scenes, foreign scenes and disasters are not acceptable.

Prizes total \$3,000. First prize is \$500 to the winner and a duplicate prize of the same amount to his club; second prize is \$250, third is \$100 and there are 26 prizes of \$25 each. In every case the individual prize is duplicated with an award to the club.

Or, if you're the practical, lay-it-on-the-line type of character, imagine having your travel expenses paid from anywhere in the United States to the 1953 Convention city, Los Angeles, and being quartered in the convention hotel, also with the compliments of the Society?

You want to be a V.I.P.? You want to go to the 1953 convention at the Society's expense? Well, naturally!

YOU have as good a chance as anyone to be "Mr. P.S.A. of 1953"; all you have to do is secure the largest number of new members before July 1, 1953. A member is considered a "new" member even if he has held membership in the Society previously, IF his latest membership expired at least one year previous to date of new membership.

If there's any trick in winning the coveted honor, the coveted free trip to Los Angeles from anywhere in the United States, that trick is this: START EARLY! This is a big thing, and every live wire in P.S.A. will be striving for the honor of being "Mr. P.S.A." Competition will be tough, and it won't be possible to pick the winning number of memberships in the last few weeks.

Suppose you do a whale of a job, and are still nosed out of first place—do you lose out entirely? Not by a long shot!

The nine who finish immediately behind "Mr. P.S.A. of 1953" will be heralded as members of the exclusive "Top Ten". They'll have a separate table of their own at the Annual Awards Banquet, and each will be presented with special award commemorating his achievement.

Will YOU be "Mr. P.S.A. of 1953"? You CAN be, you know!

YOU? or WHO?

"MR. PSA"—it's quite a title! And if it is "MRS. PSA", so much the better! Entirely aside from the proud publicity of winning the title, some PSA'er will win the trip to Los Angeles in August—the one Spee Wright talked about in the December Journal on page 691.

It's a fine reward for doing what you like to do anyhow—talking PSA to prospective members and signing them on the dotted line. The PSA'er who signs the most new members before July 1st will be "MR.", or "MRS." or "MISS" PSA of 1953. YOU? or WHO?—N. H.

In The Foreign Press

Each month we see many foreign photographic publications. When we find something of general interest we plan to note it in this column. Some of the publications listed are available in libraries, some through photo stores, all by direct subscription. We will gladly furnish the address and subscription rates, when known of any magazine from which we quote. Write your PSA Editor, Language in which publication is printed is indicated by suitable abbreviation following city of publication.

Camera—Luzerne (Ger.-Eng.-French.) Aug. 1952. Helmut and Alison Gernsheim tell of their long search for and recent re-discovery of world's first photograph, taken by Nicéphore Niepce in 1826 at Chalon-sur-Saône, France. It is the most complete story we have seen on this subject. The picture, a view from the window of Niepce's studio, is reproduced also.

Photography—London (Eng.) Oct. 1952. A feature article about Cornel Lucas, Chief of "Stills" for J. Arthur Rank. Seven different poses of beautiful Eva Bartok are shown along with diagrams of the lighting used in each case. His early training, present methods and equipment are covered in detail by F. C. Cook. Another item of interest is "Boats of Lake Garda" by Jane Bown.

Photoguide Magazine—London (Eng.) Oct. 1952. We were intrigued by P. M. Howlett's article on how to make a "water-colour from a photograph". We like their how-to-do-it articles. The calendar page includes exposure data for the month. Pierre Tester's "The salon is empty" is a controversial

article advocating new trends rather than classical formulae.

Leica Photography—Frankfurt, M. (Ger. w/Eng. insert) Reader research trying to determine how technical the editors dare to become. Articles of interest: "Press photography and the miniature camera"—"Photography in the classroom" and "Complete protection against halation—a notable lack".

Photo Magazin—Munich (Ger.) Oct. 1952. Hermann Rudolf "Lanterns" discusses the use of street lamps in photography but not as sources of illumination, rather as aids to composition.

Photo-Monde—Paris (Fr.) Oct. 1952. M. Deriberé writes about candid photography in total darkness, using a Wood filter over an ordinary electronic flash lamp and Pan-chro film. Several examples are shown. "Zola: Photographer" discloses that the famous Emile Zola was also an ardent amateur photographer.

Correo Fotografico Sudamericano—Buenos Aires (Span.) An unusual cover entitled "Miedo" (Fear) by Hector Quesada Zapola.

Foto—Doetinchem (Dutch) Sept. 1952. F. Nobel gets very technical about the problems of getting close-ups of small plants and insects. The article is well illustrated and gives many formulae and curves.

Underwater

The foreign press has been pre-occupied during the last year with underwater

photography utilizing special cameras in waterproof housings, and flash for lighting. One camera maker, Robot, went so far as to offer a special housing for his camera. Much of this interest has been sparked by the remarkable work of Capt. Cousteau of the French Navy who developed the Aqua-lung which permits a skin diver to stay down for as much as an hour. The record depth is 397 feet but the diver didn't survive. Now the October issue of National Geographic Magazine gives all the details in the lead article by Capt. Cousteau. 37 gorgeous color pictures accompany the story, and unlike the foreign press, it is all in English.

Royal Observes Centenary

January 20, 1953 marks the hundredth anniversary of the founding of the Royal Photographic Society of Great Britain. Bertram Sinkinson, FRPS, one of its Vice-Presidents, will give a special lecture on the centenary in the lecture theater of the Royal Society of Arts where the first meeting was held a century ago.

In the evening of the same day a banquet will be held at Claridge's Hotel which many distinguished guests will attend.

Throughout the year the RPS will be organizing special exhibitions and lectures. One such special event will be the International Conference on the Science and Applications of Photography, Sept. 19 to 25 at which all phases of the photographic art will be covered, including cinematography, color, graphic arts and scientific applications.



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5700 Oxford St., Phila. 31, Pa.

Recorded Lecture Program Is Expanded; Given Independent Status, To Serve All

The Recorded Lecture Program, which has been operated by the Pictorial Division under the direction of Phil Maples, has been given independent status by action of the Board of Directors. As an independent arm of PSA, the RLP will be in a position to serve as a recording and producing, as well as distribution center for all the Divisions.

Full credit has been given the Pictorial Division for pioneering this activity as a service to member clubs and for bringing it to its present status as an efficient production unit. Phil Maples will continue as Director and production manager.

One new lecture, No. 6, "Comments on 100 prints from the PSA Permanent Print Collection" by J. Elwood Armstrong FPSA, is now ready and it is planned to release six more now in production before the end of the fiscal year.

W. G. McClanahan of Lake Charles, La., will be in charge of distribution. Complete information about the service will be found in a "box" appearing on this page.

TD Print Show

The 35-print Traveling Show of the PSA Technical Division is now open for bookings. Prints were selected from the exhibit at the 1952 PSA Convention.

Maybe you'll like...

In this department you will find some reading suggestions from the current photographic magazines. Not a complete listing of each magazine, nor are all the February 1953 mags represented. The list will grow . . .

camera Mortensen on "The Hermits of Baltimore", a reply to backers of the Baltimore Experiment. Camerette on Flash . . . a simple device over your camera lens gives pix sharp from one inch to infinity . . . photographs . . . brown toners . . . salon selections and contest winners plus usual columns.

PHOTOGRAPHY Slave units, how they work and how to use them, by Don Mohler . . . Winter pictures . . . Peter Leavens tells how to shoot the 1953 lunar eclipse . . . winter pictures . . . silhouettes of family as wall decor.

modern PHOTOGRAPHY No water! A new developing process without hypo, Army developed . . . Convertible lenses . . . Bill Brandt, photographer . . . Color at night, a how-to article . . . Peter Gowland uses geometric design for his movie composition . . . Second in the series on enlarging, dodging and burning in . . . How they shot the Olympics.

EDITOR'S NOTE:

Thanks for all those Xmas cards
and a Happy New Year to you all

Several outstanding astronomical pictures are included, along with a representative sample of industrial, medical, biological and armament pictures. Photographs made by highly specialized methods are included as are two panels which demonstrate new processes for duplicating office records.

Information about the show is available from Earl R. Clark, 184 Malden Street, Rochester 15, N. Y.

Detroit Innovations

The 20th Detroit International is going to be different! Not an imitation of Baltimore by any means, it is nevertheless casting off a few of the old shackles without in any way upsetting the habits of salon contributors.

The jury will not be instructed as to kind or number of prints, but the jury has been selected to represent a broad and intelligent outlook on photography as a major art form.

The judging will be private, without a gallery that might influence the judges' decisions, but the procedure will be tape recorded for later reference.

The jury for prints, which includes color prints, is composed of: Doris Martha Weber, FPSA, ARPS, photographer, artist and teacher of art and a director of PSA; Charles Sheeler, internationally famous photographer and painter; H. Harvard Arnason, Director of the Walker Art Center, Minneapolis; Arthur T. Lougee, Art Director of Publications for the Ford Motor Co.; Frank J. Scherschel, Assistant Picture Editor, Life magazine, photographer and teacher of photography. A separate jury will judge color transparencies.

Closing date for entries is Feb. 20, exhibition Apr. 7 to 25. Slide projections April 1, 8 and 11. Entry blanks have been sent to all PSA members. They can be obtained from the Detroit Institute of Arts, 5200 Woodward Avenue, Detroit 2.

BOOK REVIEWS

The books reviewed here may be ordered from your regular bookseller, your photo store or direct from the publishers.

Stereo-Photography in Practice, A Practical Guide for Photographers and Microscopists, E. F. Linssen, FZS, FRES, ARPS, 332 pp, 111 halftone illustrations and line drawings, The Fountain Press, London, Rayelle Foreign Trade Service, 5700 Oxford, Philadelphia 31, importers, \$7.50.

The stereoscopists will find here a mine of information, the stereographer somewhat less but still much that he should know. Probably the most comprehensive book on stereo technical procedure, it includes very little on composition, lighting, color, because it contains "only information that is not to be found in normal photographic sources, or where technical considerations differ from those of ordinary photography,

or where stereography demands more attention to detail."

Its greatest contribution to available stereo literature lies in the chapters on stereo-photomicrography, one of its focal points. A rather dim view is taken of the American darling, the 35 mm. format, although some lack of first-hand working knowledge of this size with color film is evident.

Theoretical discussions as such have been restricted, however, and "the practicability of methods and procedure was the factor that governed the inclusion of descriptions" of equipment and materials, a refreshing departure from the usual habit of listing new and obsolete equipment while not passing judgement on their qualities and necessities.

It is lucid and well arranged, but as with all stereo books contains rather too much concerning prints and the larger sizes, of little interest to the growing army of pushbutton 35 mm. stereographers and fairly well known to those still working in the old sizes. But "photographic actions not subject to technical knowledge cannot result in successful serious work" is its convincing argument that every stereo adherent should avail himself of the knowledge it contains.—L. B. DUNNIGAN

PSA Recorded Lecture Program

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary.

- No. 1. An Analysis of Recognized Salon Prints by Ragnar Hedenvall, APSA.
- No. 2. Commentary on Recognized Salon Prints by Morris Gurrie.
- No. 3. Outdoor Photography by D. Ward Pease, FPSA.
- No. 4. Still Life by Ann Pilger Dewey, APSA, Hon. PSA.
- No. 5. New Prints for Old by Barbara Green, FPSA.
- No. 6. Comments on 100 Prints from the PSA Permanent Print Collection, by J. Elwood Armstrong, FPSA.

SPECIAL Photography of the Nude by P. H. Oelman, FPSA.

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. The SPECIAL costs \$10.00 and should be ordered directly from Mr. Oelman. For clubs which are members of PSA the service charge is \$5. The service charge will be deducted from your deposit when the lecture is returned. Clubs or groups not members of PSA will be quoted prices on request.

For all programs except the SPECIAL, new "customers" should write: Wm. G. McClanahan, 922 Ryan St., Lakes Charles, La. Old customers still write their area distributors.

For the SPECIAL please contact: P. H. Oelman, FPSA, 2505 Moorman Avenue, Cincinnati 6, Ohio.

PSA Services Page

The \$10 Question!

For the next few months you will find on this PSA Service Page a collection of paragraphs like the ones below, each listing a service rendered by the Society or one of the Divisions.

They are the answer to the oft-asked question, "What do I get for my \$10." The real answer, of course, is "Just as much as you put in, of yourself, not your money."

Save these pages for your own information, and for use in recruiting new members. Who knows, maybe some day we'll have them all printed up in a booklet for new members?

Coding is simple: First line names the service. Second line, at left, shows PSA for services available to all members or Division initials for service to members of the Division. At right "All" means all members, "Ind" for individuals and "Club" for club members.

In some cases fees are charged to help support special services. These are stated in the descriptive portion of the listing. Each listing closes with the name of the person who handles the service. Write him direct, not Headquarters or the Journal. If the desired service does not materialize in a reasonable time, write the Division Chairman or Headquarters.

NATIONAL LECTURE PROGRAM PSA Clubs

To afford clubs in smaller cities, who do not have a pool of speaker talent available as do the clubs in large centers, the opportunity to hear good speakers, the NLP plans tours by a speaker in such a way that the traveling costs, when pro-rated among the clubs, are low enough that most clubs can afford them, especially if they sell tickets for the lecture to the general public. These tours are planned long in advance and ample notice is given in the Journal. For details:

Mrs. BARBARA GREEN, FPSA
30 Willow Street,
Brooklyn 2, N. Y.

NATURE PRINT CONTESTS ND Ind.

There are two print contests conducted each year, primarily for ND members, but open also to other PSA members. They are usually held in January and May, closing the 15th of those months. Judging is handled by a camera club, a different one each time and notices of the contest and the club will be found in Nature Notes, ND newsletter and in the Journal. Entry forms are sent to all ND members, and to others on request. There is no entry fee for ND members, others are charged 50 cents. Limit four prints, 5x7 to 16x20, mounted or unmounted, black and white or toned a single color. Subject matter restricted to Nature, indoors or outdoors.

Three silver medals are awarded and eight honorable mentions. Entry forms available from the Nature Editor listed in the Journal.

PSA JOURNAL

PSA All

The PSA journal is sent to all members without charge other than their regular dues. It is published twelve times a year and is mailed on the 25th of each month.

The Journal is published by a full-time editor and a staff of volunteer associates representing all Divisions and activities of the Society.

To avoid confusion, members should understand the need for the four Journal offices listed. The publication office listed on the masthead is the address of the printer of the Journal. Postal regulations require its inclusion. Mail addressed there is forwarded to the Editorial Office, and if need be, to the proper address, delaying the handling of your business. Changes of address are handled at Headquarters where membership records are kept. The Advertising Manager has his office in New York City close to the principal advertising agencies. The principal editorial office is in Stamford, Conn. at the home of the Editor. The addresses of Divisional and Associate Editors are listed in the masthead and items of news, articles of a Divisional nature and personal items should be sent to the appropriate Editor.

The affairs of the Journal are managed for PSA by the Publication Committee and the Editorial Vice-President. Broad policies are determined by the Committee and general supervision of the Journal activities are constantly provided.

RECORDED LECTURE PROGRAM PSA Clubs

Next best thing to hearing a famous speaker in person is to hear his voice accompanying the slides he would be using. This is the service rendered by the RLP for member clubs of PSA. Started by the Pictorial Division as a service to its member clubs, it became an all-PSA activity in 1952. Originally the recorded lectures were all on pictorial subjects, but under the enlarged program all Divisions will eventually have at least one lecture, and there will be others which are of general interest. A service charge is made for each use of a recorded lecture and a deposit is required against loss of the tape and slides. For details:

WM. G. McCLANAHAN
922 Ryan Street,
Lake Charles, La.

INTERNATIONAL SLIDE COMPETITION

CD Ind.

This competition consists of a series of five contests in each of two classes. Four slides may be entered in each contest. Medals and ribbons are awarded, but the chief value of this competition lies in the written criticism of each slide by the judges. Deadline dates are the 20th of September, November, January, March and May. The

judging points are rotated. No entry fee for Color Division members. Non-members pay \$1 for the series. For entry form write:

CHARLES B. McKEE, APSA
5030 Del Rio Drive
Sacramento 18, California

PHOTOGRAPHIC SCIENCE and TECHNIQUE

PSA All

Four times a year PS&T is published as a supplement to the Journal. Within its covers are concentrated the more technical aspects of photography, both basic science, new discoveries and applications of photography.

PS&T is edited and produced for all PSA by the Technical Division which also provides the Editor. It is in no sense a TD publication. It is for all members. It appears as Section B of the Journal for the month in which it is published.

Many new developments in photography are published for the first time in PS&T. Reviews of technical books and similar items of interest to all photographers also appear in its pages.

Correspondence relative to PS&T should be addressed to the Editor:

PAUL ARNOLD, APSA
26 Hotchkiss St. S.,
Binghamton, N. Y.

FILM REVIEW SERVICE MPD All

Practical help in evaluating motion picture films made by MPD members. The reviewer screens your film and prepares a written review covering all phases of your film, photography, story, editing, titles, etc. Do not send film until you get forms and information. Write:

ALFRED S. NORBURY
3526 Harrison St.,
Kansas City 3, Mo.

NATURE COLOR SLIDE CONTESTS ND Ind.

There are two contests each year for color slide workers in nature subjects. Deadlines for 1953 are April 15 and September 15.

Slides may be 35mm or 2½x2¼, although size limits may be changed from year to year. Fee for non-members of ND is 50 cents, no fee for ND members. Rules and entry forms are available from the Nature Editor of the Journal, or watch the Nature Division News and Nature Notes for rules and address for submitting entries.

INSTRUCTION SLIDE SETS CD Ind.

These instruction sets are available without cost to Individual members of Color Division and consist of 50 slides with comments, illustrating what makes a slide successful or not. Not available to clubs or Non-PSA members. For information, write to:

A. C. KLEIN, APSA
4467 N. Morris Blvd.
Milwaukee 11, Wisconsin

More Services
Next Month

It's A Pipe To Build This Titler

By T. J. Sarchin

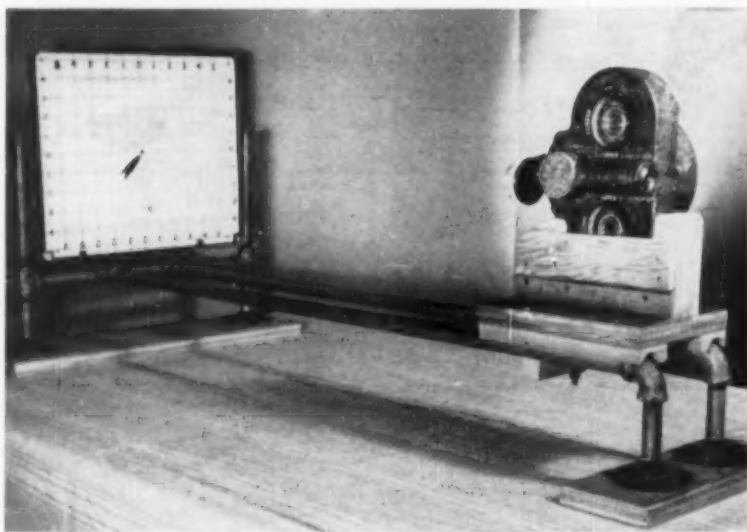
A good titler is a valuable piece of equipment to the amateur who wants to give his films that finished look with accurately centered, smart looking titles. Here is one that is easy to build. You don't need a machine shop full of tools to do the job. The frame consists of $\frac{1}{2}$ inch galvanized pipe and pipe fittings. There is no intricate work involved in making the frame or fitting the pieces together. Go down to the nearest hardware or plumbing supply place and have them cut and thread the pipe for you. All you need for assembly are a couple of pipe wrenches or one wrench and a vise.

Assemble the pipe and fittings on a large base board or on two small boards, one at each end of the titler. Be sure that the two long pieces that act as the rails for the carriage are exactly parallel—otherwise the carriage will not slide smoothly back and forth. If the rails are rough, sand them down smooth with a piece of emery cloth or carborundum cloth. Drill a hole in each of the upright pieces at the title board end of the frame about an inch down from the top. Cut the bottom flange off each end of the $\frac{1}{2}$ inch brass angle, bend the ends around the base of the upright pipe pieces above the cross member, then drill and fasten with machine screws. This angle serves as the support for the bottom edge of the title board.

The next step is to make and assemble the title backing board. Use a piece of $\frac{3}{4}$ or $\frac{1}{2}$ inch plywood about 11 x 13 inches. Set the piece of plywood on the $\frac{1}{2}$ inch brass angle centering it between the two upright pipes. Drill two holes through the vertical flange of the angle and through the board. Fasten the board to the angle with machine screws. Drill holes in the edge of the board in line with the holes in the upright pipes and insert heavy nails or pieces of rod. The backing board is now securely fastened. If possible, secure a sheet of heavy engineers cross section paper and fasten to the title board centering on a square or on an intersection. If cross section paper is unavailable, use a piece of heavy white paper or thin cardboard. Draw diagonal lines from corner to corner to get the center.

COPY CATS

This article has a movie headline on it, and movie illustrations, but the idea is too good to let the movie makers have a monopoly! For the 35mm fan, or for anyone who ever has to make a copy, or wants to double-expose titles over a picture, this is one of the simplest, easy-to-build rigs we have seen in a long while. The only change you need make is in the camera bracket, to fit your camera, and you may want a vertical copy board instead of the normally horizontal title holder.



Now comes the carriage. The carriage is made of wood. The two runners should be made of a close grained hardwood for long life. Using a compass, draw a circle on a sheet of paper with a diameter exactly the same as the outside diameter of the pipe rails. Draw a chord $\frac{3}{16}$ " down from the top of the circle. Measure the length of the chord "L". Now on the wood runner pieces draw a line parallel to the edge $\frac{1}{4}$ " in from the edge. Draw another line parallel to the first line "L" inches from the first one. These lines establish the edges of the groove that will be cut in the runners. Put a mark on the edge of the runner piece at the ends of the lines, then clamp a small block of wood flush with one end of the runner on the side that has the parallel pencil lines. With the compass draw a circle through the two marks. The bottom of the runner piece will then be the chord and the height of the circular arc will then be $\frac{3}{16}$ ". Do this at each end of the runner pieces. The runners are now ready to be grooved.

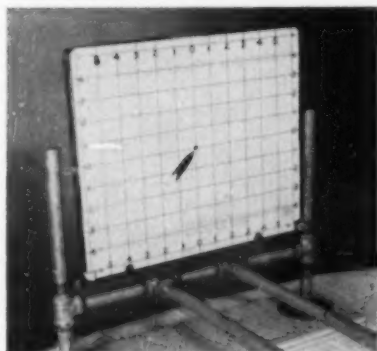
Use a small gonge, or if that is not available, a $\frac{1}{4}$ " chisel will serve for the rough cutting. Be very careful not to cut away too much wood. Work slowly using small cuts. Stop and check frequently. Lay a straight edge across the bottom face of the runner and measure the depth of the groove along its length. You can tell then where the high spots are. Do not cut clear out to the line. After the rough cut is made, level off the ridges with a round file. For the final finish work wrap a piece of sandpaper around a piece of dowel or other cylindrical object and sand the groove smooth. The diameter of the dowel should be slightly smaller than the pipe so that a piece of sandpaper wrapped around it will give the same diameter as the pipe. It is advisable to start sanding when there is about $\frac{1}{32}$ " of material left to be removed. Start with a coarse grade and work down to a fine grade. (Ed. Note: If a round groove seems too difficult, try a V groove with 90° sides. It will work just as well!)

The platform of the carriage is a piece of $\frac{3}{4}$ " plywood. Cut the plywood to the dimensions given in the drawing. Fasten one runner to the base with the edges flush. Use $1\frac{1}{8}$ " wood screws. The platform is now ready to be lined up with the other runner. Place the second runner on the pipe rail and lay the platform on top with the other runner on its rail. Clamp the loose runner to the platform with C clamps. Run the carriage back and forth along the rails and note whether or not the runners fit well. If not, then loosen the clamps and adjust until the carriage fits snugly yet slides smoothly along the rails. Drill and fasten the second runner to the platform.

The camera support is made of two pieces of $\frac{3}{4}$ " plywood fastened together and cut to the outline of the camera with a coping saw. In this case the camera used was a 16mm Bell and Howell 70 model. For other cameras the support device will have to be modified to suit. Cut a backing piece of $\frac{1}{4}$ inch plywood and fasten to the left side of the support pieces so that the camera will always be in alignment. Cut a small block to be fastened to the base of the carriage next to the support pieces on the right side. This piece extends the footing for the camera base. Use $\frac{3}{4}$ or 1 inch brass angle to fasten the support assembly to the carriage platform. For the left side use one long piece; for the right side use short pieces. Drill and countersink the angles for flat head wood screws.

Now that you have all the pieces for the carriage, proceed to assemble as follows. Set the support assembly on the carriage base, place the pieces of brass angle at their respective locations alongside the base and supports, and fasten securely to the supports only. Fasten the camera footing block to the right side of the support assembly. Line up the support assembly in the middle of the carriage and clamp the brass angle pieces to the base with C clamps. Fit the camera in the support and mark the outline of the base on the projecting footing block. Remove the

The Journal Workshop



camera and mark the location of the hold down screw for the camera. Be careful to get the exact center—otherwise the screw will not line up with the hole in the camera base. Drill a $\frac{1}{4}$ inch hole straight through the footing block and carriage platform. Fit a $\frac{1}{4}$ x 3 inch toggle bolt into the hole. Now put the camera on the carriage and fasten down with the toggle bolt. Place the whole assembly on the rails and proceed to line up the camera.

Draw a circle on the title board at its center. The circle should be slightly larger in diameter than the end of the lens barrel. Move the carriage and mounted camera along the rails until the lens barrel just touches the board. The lens should be in the shooting position for alignment. If the barrel is not centered in the circle, shift the title board paper or else loosen the C clamps on the carriage and swing the camera support assembly a little left or right. After the lens and title board circle are aligned, slide the carriage along the rails to the rear of the titler. The viewfinder of the Bell and Howell model 70 camera is $1\frac{1}{4}$ inches to the left and in the same horizontal line as the lens in the shooting position. Check the location of the title board circle in the viewfinder. If the circle is not centered vertically and $1\frac{1}{4}$ inches to the right of center as seen in the viewfinder, adjust the camera. For vertical adjustment it will be necessary to put shims

under the supports. Move the carriage forward to the title board after the adjustment and check the lens barrel against the circle. If they do not coincide, shift the title board paper until they do. Move the carriage back and check with the viewfinder again. Repeat the check at each end of the titler until they agree. It should take no more than two or three tries to get alignment. Once in alignment, the camera will be centered on the title board at any position along the rails. If you want a more critical alignment, check before you fasten the carriage together, thread a piece of positive film in the camera, expose it with the camera in position for shooting titles and develop immediately. You will have the exact position of the circle as photographed. When the alignment tests have been completed, screw down the brass angle.

The last operation is making the carriage bar clamp. The clamp is used to hold the carriage firmly in position for shooting. It also prevents the carriage and camera from being accidentally knocked off the rails. The clamp consists of a piece of hardwood 1 inch wide, $\frac{3}{4}$ inch thick and a length equal to the width of the carriage platform. File a groove near each end the same size as the rail grooves so that they line up with those on the carriage. Line up the clamp grooves and rail grooves with the bar clamp clear of the camera hold down toggle bolt, then clamp it in position with C clamps. Drill a hole down through the wood clamp into each rail piece about $\frac{1}{4}$ inch from the inner edge of the rail groove. These holes should be slightly smaller than the diameter of an 8 penny nail. Cut about $\frac{3}{4}$ inch off the head end of two 8 penny nails and drive them into the rails until an inch is left above the surface. Now enlarge the two holes in the wood clamp slightly so that the clamp will fit loosely on the two nails. The nails act as guides to hold the bar clamp in position on the carriage. Drill a $\frac{3}{16}$ inch hole down through the center of the bar clamp into the underside of the platform. Take off the bar clamp and screw a $\frac{1}{4}$ x 3-inch stove bolt into the platform leaving enough bolt projecting so that when the bar clamp is in place



over the bolt a wing nut can be used to hold the clamp against the rails. Be careful to allow for the full diameter of the rails when you measure the distance from the platform to the bottom edge of the bar. Now cut the bolt head off and file smooth.

Finally, enlarge the center hole of the wood bar clamp and the carriage is ready to use. To assemble the carriage set it on the rails, then slip the bar clamp on the bolt and guide rods from underneath. Put a washer and wing nut on the bolt and tighten. The carriage will remain firmly in place on the rails. To move the carriage along the rails, loosen the wing nut slightly and slide the carriage to a new position, then tighten the nut again.

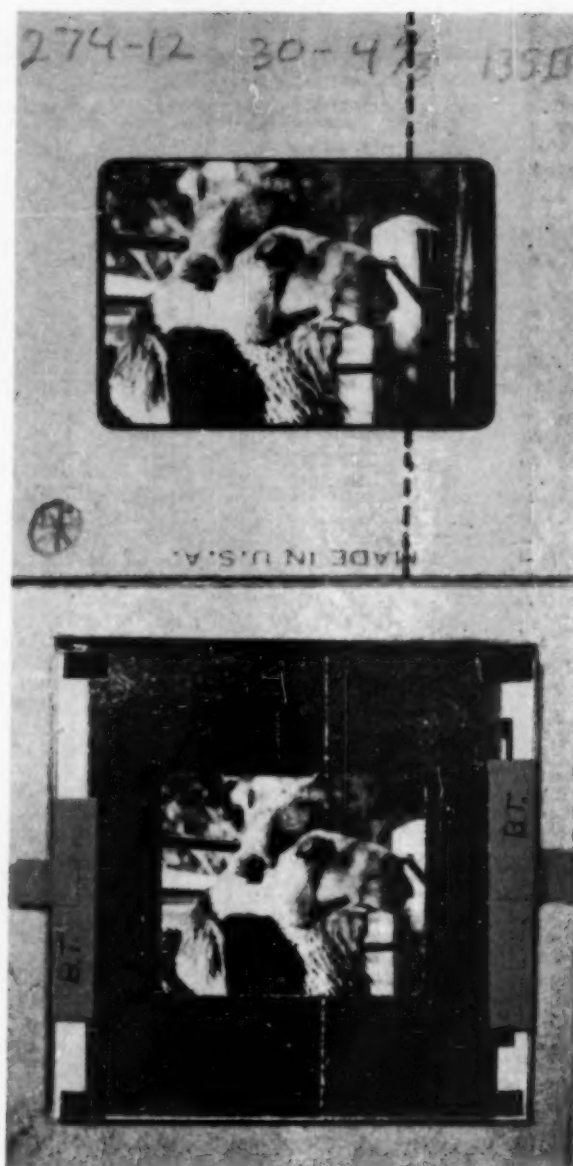
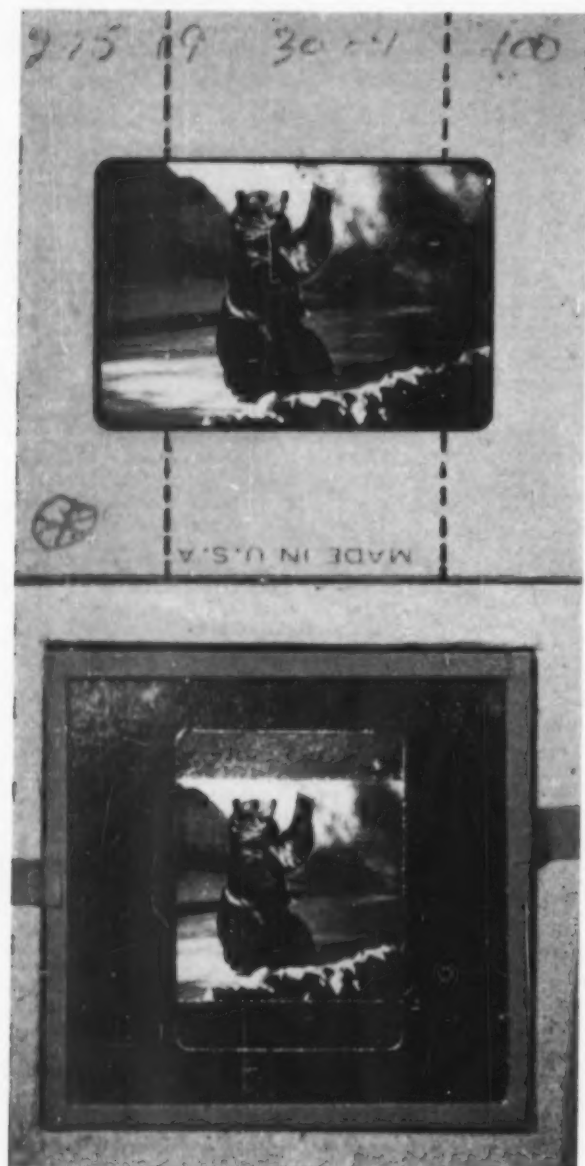
The titler will take titles up to $8\frac{1}{4}$ x 11 inches. If your normal lens focuses down to $2\frac{1}{2}$ feet, you will not have to use supplementary lenses. The titler can be used for a variety of titling effects by making special title boards. For flips make a board just small enough to clear the top of the brass angle. Bend a piece of rod to the shape of a crank handle and fasten in place of one of the pipe frame rods. For rear projection copy work, make a picture frame and fit in a piece of etched glass. Others such as drums and scrolls can be built and added to your collection of accessories to give you as complete a titling outfit as you could wish for.

To Hold Test Paper Strip On Tilted Easel

When it becomes necessary to severely tilt the easel, in order to restore vertical parallel lines, as in buildings, interiors, etc., the incline may be sufficient to cause the test strip to slide out of place, if not immediately, it may move during exposure. This may be overcome by using a small piece of an old mount trimmed to 4×5 with one side cut to represent an end view of four or five small steps. The tread and riser each being about $\frac{1}{2}$ " or more, depending upon the size of the projected image. After tilting the easel, place the cardboard cut out on the low side of the easel in such a position as to permit the strip to be held to cover the area selected for testing. This step up gadget will also hold the glass cover if one is used. Remember that tilting throws part of the image out of focus. Therefore the greater the tilt, the smaller must be the aperture to restore sharp focus in all areas by increasing depth of focus.

BILL OF MATERIALS

ITEM	QUANTITY	SIZE
Pipe Nipples	2	$\frac{1}{2}$ " x 4"
" "	5	$\frac{1}{2}$ " x 3"
Pipe—threaded each end	2	$\frac{1}{2}$ " x 36"
Tees	4	$\frac{1}{2}$ "
Elbs	2	$\frac{1}{2}$ "
Pipe—threaded one end	2	$\frac{1}{2}$ " x 7"
Pipe flanges	4	$\frac{1}{2}$ "
Brass angle	1	$\frac{1}{2}$ " x $\frac{1}{2}$ " x 19 $\frac{1}{2}$ "
" "	1	1" x 1" x 8"
" "	2	1" x 1" x 1 $\frac{1}{2}$ "
Toggle bolt	1	$\frac{1}{4}$ " x 3"
Stove bolt	1	$\frac{1}{4}$ " x 3"
Wing nut	1	$\frac{1}{4}$ "
Base piece—plywood	1	$\frac{3}{8}$ " x 5" x 19"
" "	1	$\frac{3}{8}$ " x 4" x 10"
Carriage platform—plywood	1	$\frac{3}{8}$ " x 5 $\frac{1}{2}$ " x 8"
Rails—hardwood	2	$\frac{3}{8}$ " x 1 $\frac{1}{2}$ " x 8"
Bottom clamp—hardwood	1	$\frac{3}{8}$ " x 1" x 5 $\frac{1}{2}$ "
Toggle bolt piece—hardwood	1	$\frac{3}{8}$ " x 1" x 3"
Camera footing piece—hardwood	1	1" x 1 $\frac{3}{4}$ " x 3"
Title board—plywood	1	$\frac{1}{2}$ " x 11" x 13"
Miscellaneous nails, screws, and $\frac{3}{4}$ " plywood for camera support.		



Cropping Color Slides

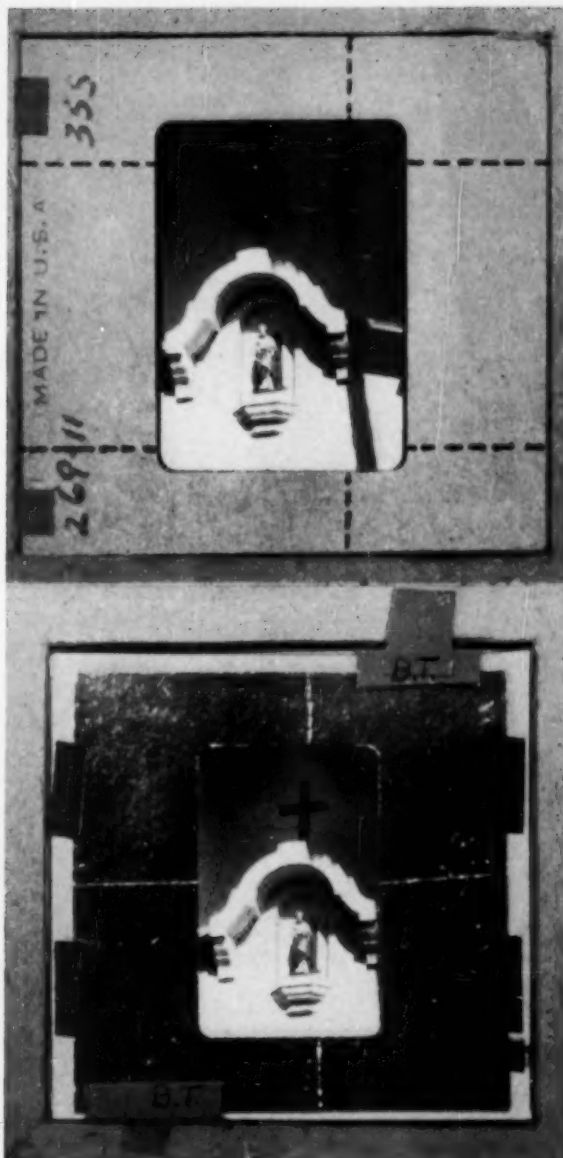
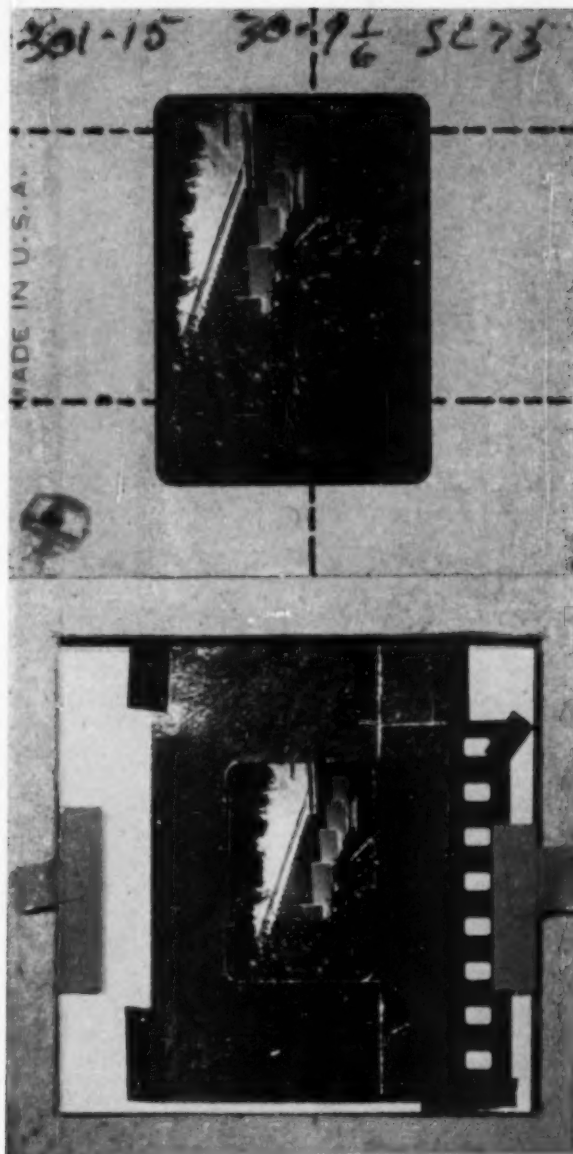
By Glenn E. Brookins

A Color Division Feature

A color slide can be improved by cropping just as much as any other picture. Here are four examples of slides which have been improved by judicious trimming for the deletion of over-emphatic extraneous matter, better centering or for other reasons.

The top picture in each case shows the un-cropped slide, with marks indicating the desired cropping. The lower picture shows the cropped picture with enough details of the masking visible to enable you to see clearly how it has been done. Note one important detail in masking. If a slide has one original rounded corner left, it must have four rounded corners. Using cut masks preserves this situation. It is also permissible to have all four corners square.

The bear picture represents the simplest cropping imaginable. Here two masks have been crossed to leave a square area in the



center. The bear pops right out as the subject, better composed than the plain slide.

The camel gives us a chance to see this technique fully developed. The disturbing fencepost at right in the original slide must be cut out. Using Kodak masks, here is the procedure:

Move film $\frac{1}{8}$ -inch to right and anchor to tabbed half of mask with small piece of binding tape. Reverse fold in the mask a couple of times until it can be separated into two parts. Cut mask in half with scissors. Lay the two pieces over the transparency. Move right half in until the part to be cropped is covered and fasten mask half at corners with tape. Move left half of mask in an equal distance and tab in place with tape. Let the cut ends overlap. Take care that all sides and edges are uniformly even

and parallel. The cropped and masked film is now ready for binding in glass.

If the cropping is small, so that too little area is exposed for the fastening tabs, notch or recess the corners of the foil to get enough surface to stick to. A pair of jeweler's tweezers and small sharp-pointed scissors are handy tools to have.

"Red Stairs" was hopelessly lost in the shrubbery. Drastic cropping results in a small scene, but a better picture. The film was anchored a full $\frac{1}{8}$ " off center to the right. The foil half of the mask was cut in two vertically, turned to horizontal position and anchored as may be seen by studying the picture. The foil half of a mask may be placed over the cropping in vertical position and the whole bound in glass which results in a neat-appearing slide.

"Under the Cross" shows cropping in

all directions. The film is centered in the new position as before, and anchored with tabs of tape. Then the silvered or foil section of the mask is cut into four pieces which are maneuvered into the desired position and anchored. In this case the anchors are placed along the edges, rather than at the corners, stronger and neater.

In many cases it is possible to crop a slide by simply covering it with a single-frame 2x2 mask. This has half the area of the regular mask and will often be just right. However, the method outlined here does not restrict you to any particular size and does permit you to maintain rounded corners without having to cut them yourself, quite a job.

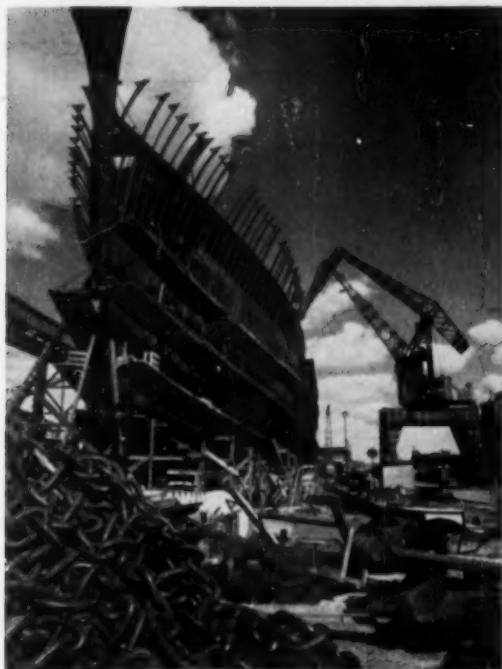
Occasionally special masks may be used. Ovals, circles, keyholes, binoculars and all the old familiar shapes.



K. W. Cullers



Wilma Bjorling



Harry Dittmer

Swedish Portfolio

We are indebted to our own Ken Lindenberg, APSA for this collection of the work of the Swedish Photographers Association, and to the National Photographer, P.A.A. magazine, for the use of the cuts of the Portfolio. A representative cross-section of the type of work being done in Sweden today, these prints would grace any wall.



Rolf Winqvist

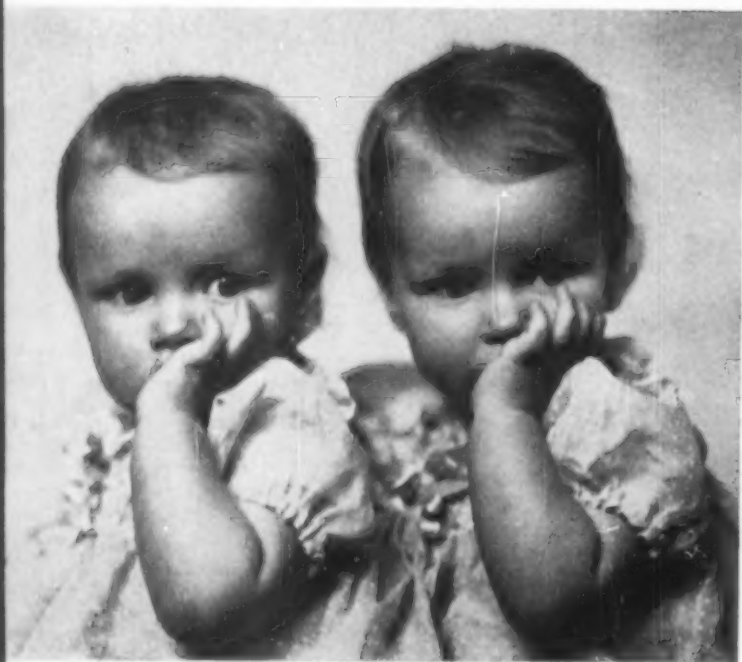
Swedish Portfolio



Lennart Nilsson



Ken Lindenberg



Edv. Welinder



Rolf Winquist



Sven Svensson



Curt Götlin



Erik Stein



Herman Bergwe



Fishful Thinking

Story-telling cat photographs that portray the feline nature of the animal are the most widely accepted.

Glamour Puss

Baskets represent a challenge to investigate that no cat can ignore.



Your CAT

The great human interest value of all types of cat photography is shown by the thousands of kitten and cat photographs that appear on the covers or in articles or advertisements in dozens of national magazines. And almost every national photographic contest features outstanding cat studies among its major winners. But an even higher degree of excellence is demanded by photographic exhibition judges. However, when a superior treatment of the feline nature is presented, the judges are unanimous in their acceptance, often bestowing honors upon the print. So, you can see that when your photographic efforts are successful, there is a wide and receptive audience to reward your struggles.

To be successful, cat photography must combine more thought and skill than merely obtaining a needle-sharp record of the cat's whiskers at f:32. In fact, the constant repetition of full-face portraits of these pets in the newspapers and magazines has led exhibition and competition judges to insist upon a more imaginative treatment. Of greatest universal interest are story-telling pictures that portray the inner animal nature of the cat. Unusual action photographs also meet with widespread acceptance.

The greatest obstacle in obtaining outstanding cat photographs is the little beast itself. Cats are creatures of haughty independence and are little concerned over the pleadings or threats of mere human beings. In fact, these small models require much more care and patience than is needed for human portraiture. However, every cat has periods of friendly playfulness, usually upon awakening after having eaten. During these periods of interest, the photographer

is Pictorial

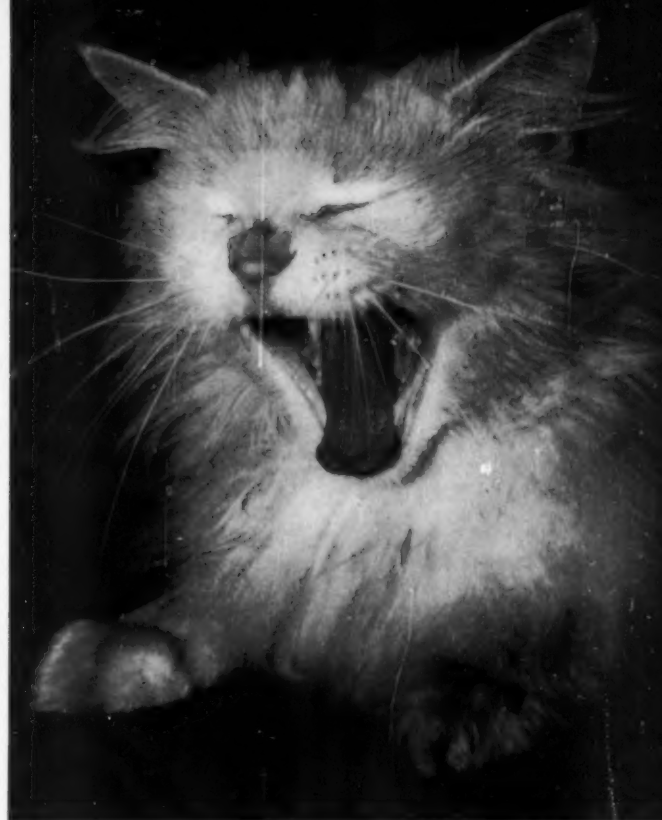
By Dr. Grant M. Haist

All photographs by the author.

can join in friendly frolic with the cat, but at the same time keeping the camera sharply focused for outstanding poses. Since the maximum in cat cooperation can be achieved in this way, photographing your subject in the familiar surroundings of your home or at a friend's house has a tremendous advantage over the studio setup of the professional pet photographer. All cats react very sharply to changes in environment. When introduced to the strangeness of a studio, they seek a hiding place, making photography quite difficult or impossible, even after waiting for the animal to become acquainted with the surroundings. But in the familiar setting of your home, the conditions are the most favorable for getting outstanding results.

Unposed pictures of cats or kittens can be made by following the animals around with your camera and recording their actions at opportune moments. But your reflexes must be trained to the highest degree in order to anticipate the action, since the expressions or poses will last only a fleeting moment. Even if you manage to keep your camera sharply focused and your nerves properly tensed, the impromptu lighting and backgrounds are rarely adequate for first-rate results. And the patience of the most even-tempered cat has its limits. It may become so disturbed by your continued presence that the sight of the camera may become the signal for complete indifference or for hiding under the furniture. Whenever your model shows these signs of obstinacy, you might as well conclude the shooting session at once and try again when conditions become more favorable.

The best procedure for photographing these active animals might be called the "restricted zone method." The idea is to



The Big Yawn

Planned action shots can be made by focusing on the sleeping cat and waiting for him to awake.

utilize a setup that confines the action to as small an area as possible. Such a limited area allows the choice of background, the lighting, and the precise focusing of the camera to be arranged prior to the introduction of the little actor to the new play place. Fortunately, baskets, boxes, paper bags, and similar places to hide, represent an invitation and a challenge to every feline. Also, places of height, such as window sills, table tops, and fireplace mantels, have strong appeal, especially when the cat has been forbidden to use them. Furthermore, the restrictions on movement imposed by a box or a mantel permit the camera to be placed close enough so that the full negative size can be utilized to its utmost.

Regardless of the type of setup used, very careful attention should be given to the background. Distracting backgrounds can destroy the effectiveness of any type of photograph, and this is especially true of cat photography. Generally, unless the surroundings are an essential part of the composition, a simple background of a solid shade should be used. A light-colored wall or an unwrinkled blanket make good backdrops. If the color of the background contrasts with the color of the cat, tone separation of the animal from the background will be easier to obtain with simple lighting.

Even though an arranged setting does simplify many of the problems of insuring a well-defined image on the negative, it is still necessary to achieve an unusual expression or capture the desired pose. To save the strain on your nerves, it is essential from the first to admit that all cats, small or large, will not cooperate with you and that, if



Very Little Helper

Even open flash can be used to photograph action providing the exposure is made at the "break" in movement.

successful results are to be obtained, you, the photographer, must cooperate with the model. The action you desire must be occasioned by a skillful bit of action on your part. And when your model reacts as desired, you must grasp the opportunity instantly, or the fleeting expression will be lost forever. It may be quite possible that one of the poses may be far superior to the original idea, as your kitty is a most skillful impromptu actor.

A few special techniques may be used to attract attention just before the exposure is made. Any strange noise, such as the crinkling of cellophane or a scraping noise, will attract attention to the source of the sound. Rubbing a paw with fish oil will cause the cat to lick the spot vigorously. Food, especially raw fish, will attract immediate attention, but must be used with care lest your model become only a hungry cat. A small piece of fish suspended on a string at a distance out of reach will insure rapt attention.

Since any noise or movement will attract the cat's attention to its source, the number of spectators in the room must be limited. Ideally, only the presence of the photographer would be desirable. But unless you can do the work of four hands, a quiet assistant, such as an amiable wife or husband, will generally be needed. This person should know what pose is desired, so as to attract the cat's attention in the proper manner. By letting your assistant assume this task, you are free to make necessary adjustments and to concentrate on catching the fleeting instant that is the hoped-for result of all your planning. The moment may come without exhausting all your patience but usually, long periods of fingering the shutter release will be required. And many times, more than one session will be needed. But when you do get that pose, you have a potential winner in that camera club competition or photographic contest you have longed to win.

Up to now we have only considered the nature of the feline character and how to use it to achieve successful results. This aspect, of course, is the most difficult to control. But the type of lighting and kind of camera you use is a

matter of personal preference and the equipment available. For active animals the lighting must be kept simple and flexible, since some changes must be made during the shooting session. Flashbulbs or electronic flash are the only two sources of lighting that satisfy the cat. Incandescent lights generate too much heat and even the light level causes discomfort to the cat's eyes. Flashbulbs allow you to use higher speeds and smaller apertures than with floods, thus insuring the necessary sharpness of fur detail in the negative. And many cats seem oblivious to the short duration of the flash from an SM or No. 5 bulb even when used at short distances. Electronic flashtubes possess all the advantages of flashbulbs plus a few added features. Besides insuring absolute sharpness, the light from flashtubes is excellent for the rendering of fur texture. And the time and confusion associated with the changing of flashbulbs is eliminated. The rapid charging rate of electronic flash units permits almost continuous shooting sessions and means that you get a higher percentage of those poses you missed before while the flashbulbs were being replaced.

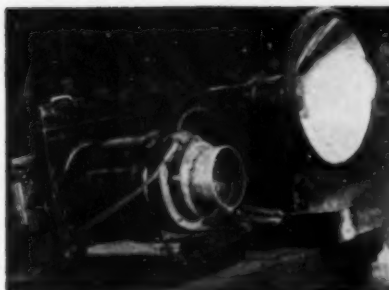
Many excellent cat studies can be taken with only one flash unit used near the camera, but not attached to it. The light should be used so that it comes from the direction in which the cat is looking. This will avoid the completely flat and uninteresting lighting so typical of the flash-on-camera technique. Two lights give more balanced lighting but many more units than this usually means lost opportunities while the lighting is adjusted.

Mention of types of cameras has been purposely left to the last. The reason for this is simple. Almost any focusing camera can be used when the zone method of restricting the cat's movements is utilized. The camera can be placed on a tripod and the desired plane of sharp focus can be predetermined. The camera should be placed at the level of the cat's eyes and should be stopped down as far as the lighting will permit. However, for greater freedom in focusing while following the action, reflex cameras do offer definite advantages. Viewing the movements of the cat on the ground glass prior to exposure does greatly enhance the chances of success. Single lens reflex cameras, especially with automatic diaphragms, are probably the best of the reflexes since they are free of parallax troubles that are sure to occur at the close working distances.

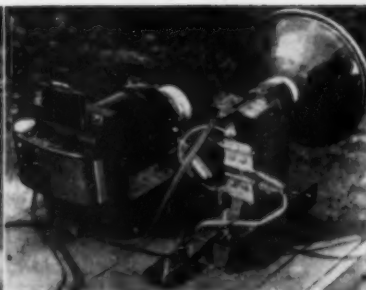
Your present brand of film will probably be satisfactory for photographing your pet. However, as fine grain a film as possible should be used, because rarely is the entire negative used for that 16 x 20 glossy exhibition print. Kodak Panatomic-X or similar fine-grained films, though slow in speed, give excellent results. When fast films must be used, utilize the entire negative for the picture desired. But, whatever film you use, make sure of one thing: have an extra supply on hand, since you must make many exposures to get the one that has everything just right. Many negatives will be excellent record shots but only just that. Others will be spoiled by too much movement on the part of the subject or too slow of reaction by the cameraman. If you achieve one top-notch negative out of ten tries, your average is excellent; in fact, you should be a professional animal photographer. However, as you work more and more with one cat, your chances of success improve and the percentage of outstanding negatives increases sharply.

It is generally advisable to use as small an aperture as possible to achieve a reasonable depth of field. Very slow shutter speeds can be used because the short duration of the flash light from SM or No. 5 flashbulbs and from flashtubes will stop most movement if the exposure is made at the instant of a "break" in the action. This technique utilizes most of the available light from the flash for making the actual exposure and requires only simple flash synchronizing equipment.

(Continued on page 23)



Special camera and flash setup used for bird pictures. The Bantam camera is interchangeable with a focusing screen. The solenoid used for tripping the shutter is visible below lens. The slide has been drawn in preparation for the exposure.



Another view of the outfit. Bantam camera is used as film holder, lens is 127mm Ektar, "bellows" is made of two cardboard tubes. For cold weather use batteries are kept indoors and feed juice through combined control and power cable seen at left.



The Savary "Bird Blimp" in use. (Views at left show the covering box removed.) Note that the stand, like any good studio stand, is adjustable up and down and may be tilted. Control wire connects it with warm kitchen where photographer sits in comfort.

Back Yard Bird Photography

By W. H. Savary A.P.S.A.

Who has not at some time admired a beautiful bird, its full color revealed by the sunlight, as it perches for a moment within view? For the color photographer with a little ingenuity and patience, the numerous birds, found in all seasons and in most places, make rather out of the ordinary subjects. They may be a bit camera shy, but ways can be found to get around that. All birds are fair game for the photographer, too, and there are no closed seasons. Even an humble sparrow can be the subject of a very fine bird picture if the full skill and resourcefulness of the camera artist are devoted to the task. The interest everywhere in birds is increasing rapidly as the influence of the Audubon Society activities and nature groups is spread. Many people now feed the birds in the winter time, and a bird feeding station with a few accessories will provide a happy hunting ground for an interested shutter-bug for many moons.

Many fine bird pictures are made during the breeding season, with the subject either on the nest, in the vicinity of the nest or feeding its young. Birds are in their best plumage and their colors are most brilliant during their mating season. The writer, however, wished to make identifiable pictures of birds in color, in other natural poses and surroundings. The picture making to be described in this paper has been done during the winter, using Kodachrome in the camera at a feeding station in our small back yard. Many of the best pictures were taken when it was cold, and some when it was stormy. These are the times when the birds come most readily for food, and also when the neighbors are least likely to be out disturbing the feathered visitors.

Feeding of the birds should start in October or November, and some time should be allowed to permit them to learn that a constant supply of desirable food awaits them. Sunflower seeds are one of the most important seeds to offer them. All seed-eating birds like sunflower seeds. Cardinals are especially fond of them. The feeding stations are simply

a tray made from a board about twelve inches square with a rim about two inches high around the edge to keep the food from being pushed out on the ground. These trays are mounted on wooden stands, so they can be easily moved around, from two feet to four feet from the ground. Background control is important. For a sky background, a high feeder is used. The feeding trays are placed near some shrubbery to provide cover for the birds when they are frightened. As the birds continue to congregate at the feeding station, their enemies, such as cats and hawks, will also come around and a refuge close at hand to which they can quickly retreat is constantly used.

Near the feeding trays is a small wooden box about the size of a large rural free delivery mail box. It is open at one end, painted black on the inside, and it stays outdoors at all times so the feeding birds become completely accustomed to its presence. It is also mounted on a wooden stand made adjustable in height and arranged so the box can be tipped up or down. The box can be opened and a camera together with a flash outfit mounted inside. Thus, when pictures are to be made, the birds do not find new and strange objects in their midst. Then too, the outfit is protected from the elements somewhat, as it frequently is in position for hours at a time. The feeding station is about twenty feet from the house, in clear view from one of the kitchen windows, so that it can be observed in comfort.

Family fun

Everyone in the family enjoys watching the birds, and in time they become personalities to us. Little differences in mannerisms and appearances are noticed which distinguish one individual from another. Their habits in approaching the feeding trays vary and can be used to advantage in making pictures of them. One habit, which is quite general, is of lighting on an object somewhat higher than the tray itself



A Blue jay on the stump mentioned in the article. The picture was made with Mr. Savary's special bird camera by methods described in detail. The picture took first award in the Zoology class at the Kentucky Nature 1947. All pictures by W. H. Savary, APSA.

for a preliminary survey of the situation, or to wait for an opportunity to get at the food. Some are timid and others are bold. Different species also vary in their dominance and persistence. Generally the blue jays attempt to drive away most other birds, but they give way to the purple grackles. The mourning dove, which seems shy and retiring, is one of our most persistent feeders, even grackles being unable to force them to give up a favorable place at the festive board. The saucy little chickadees get so bold that they dash in for a seed, even while someone is at the tray, and if no motion is made, will stay on the tray pecking the seed with such energy the sound can be heard at quite a distance. The white breasted nuthatches are the clowns of our bird world.

Home-made camera

The camera which the writer uses is of home made construction with an Ektar f4.7 lens of 127 millimeter focal length in a Supermatic shutter, with built in flash contacts. The film holder is a very inexpensive Bantam camera, from which the original lens and shutter have been removed. It has been mounted on a square board similar to a lens board with a light tight slide added. The camera has no bellows but in its place is a pair of cardboard tubes, one sliding inside the other, to permit focusing. A ground glass panel, also mounted on a square board, identical in size with the one on which the film holder is mounted, is used for focusing, after which, the focusing panel is removed and replaced by the film holder. The back of the camera is arranged so both the focusing panel and the film holder can be put on with the frame in either the vertical or the horizontal position, without changing the mounting of the camera on its support. This is a great convenience in composing the picture. The ground glass focusing panel has a built in magnifier which keeps out the extraneous light and makes focusing easier.

Since the birds come most freely in early morning and in stormy weather, natural lighting cannot be relied upon, so a flash outfit, also of home made construction, is mounted beside the camera in the wooden box referred to above. The reflector is silvered for maximum reflecting ability and designed to concentrate the rays of the light on a small area. It was taken from an old-fashioned automobile spot light, made before sealed beam lights were commonly used. Type A Kodachrome is now used by the writer exclusively and G. E. 22 flash bulbs with a CC 15 filter. Daylight Koda-

chrome and 5 B flash bulbs were tried, but were not satisfactory, due to the slower film speed and smaller amount of light produced.

A remote control device is simply arranged by a solenoid screwed into the cable release socket of the Supermatic shutter. The shutter having built in flash contacts, is connected by a cable to the flash gun. A three-wire bell cord about fifty feet long connects the outfit to the batteries and the operating button which are in the kitchen at the observation window. Batteries function much more efficiently if they are kept in the warm house than they do out in the cold. Two circuits are used with separate batteries for each. One circuit with a push-button switch in the house operates the solenoid to trip the shutter and the other circuit with the camera shutter as the switch operates the flash. Two six volt electric lantern batteries are used in each circuit connected up in series, giving twelve volts and plenty of power even though the lead-in wires are fifty feet long or so.

Several forms of this circuit are given in the sketch. If the outfit is not too far distant from the point where you will watch for the right moment, twelve volts may be enough to handle both the solenoid and the flashbulb. If more than fifty feet of wire is to be used, it will be safest to use a battery for each circuit. If you want to be doubly sure, you can use the B-C modification shown in "C" in the bulb circuit to be sure of plenty of punch for the bulb. It is also quite possible to build a small B-C circuit right into the box so that only two wires are needed. B-C is not affected by cold and has worked on tests down to 40 below. A 22½-volt battery, (Eveready #412) and a 100Mfd, 25-volt condenser from your radio store, with a 2500-ohm, ten cent resistor are all the parts needed. Wire it the same as in "C".

And now we are ready to take some pictures. The birds have been fed for a while and are coming freely to our station. So we get up a little before dawn and set up our outfit. We have noticed that the birds regularly alight on an old stub which has been placed in a nice spot where the background will be plain and smooth, and with flash is sure to be dark in color unless there is snow on the ground.

The camera is placed in the box about four feet or so from the old stub, and carefully focused on same. This is accomplished in the dim, early morning light, with the help of a hand held flashlight, using the corrugated paper container in which the G.E. flash bulb comes as a focusing target. This container, about the size of a starling, is placed on the stub where birds are expected to alight. Being light in color and having printing on it, with the illumination from the hand held flashlight, with the shutter opened up to f4.7, the container can be readily seen on the ground glass panel, and a careful focus on the printing made.

A shutter speed of 1/100 second is about right to stop all but the most rapid motion. For Kodachrome Type A, a guide number of 56 has been found to be satisfactory for the writer's outfit, resulting in a lens opening of f14. This gives a good depth of field for birds the size of blue jays. The film holder and flash bulb are now put in place, the slide pulled, the container removed from the stub, and a check made to see that everything is in order.

Sittin' and waitin'

We now take our place at the kitchen window, sitting there quietly with the release button in our hand. We do not have long to wait. A bird appears and then the nervous tension develops. Will the bird alight on the desired spot and if it does, will it face the right way? One comes and we press the button, the flash goes off, but do we have the picture? The bird flies away of course. We go out, advance the film, cock the shutter, put in a new flash bulb, and are ready for another try. Eight exposures on Bantam film can

be made in a short time, and then how slowly the few days pass until the roll comes back from the processing station. They will not all be good, that is too much to expect, but the best ones sure whet the enthusiasm. All of the thrills of the big game hunter, patiently waiting in his blind, are experienced by the excited bird photographer sitting at a kitchen window.

The writer's apparatus is largely home made but any camera which has ground glass focusing can be used in the manner described. A lens of five inch focal length is about right to give an image of pleasing size, at a sufficient distance from a subject the size of the birds photographed, and to allow a little room for the stands and the photographer. At the same time it permits the flash to be close enough to the subject, so a small lens opening can be used, giving plenty of depth of field. If you don't want to build your own, a Kodachrome Adapter used on a Medalist or the once popular 9x12 or similar camera will enable color pictures to be made.

Winter work

For winter work, a between the lens shutter is a must, and built in flash contacts are desirable. A Kine Exakta with a focal plane shutter was tried, in the manner described, but the prolonged exposure to the cold slowed up the shutter so much that it was quite unsatisfactory. For a while, a spring actuated shutter tripper, with a electrically operated trigger remote control device was used. The advantage of the solenoid shutter tripper is that the pressure on the delicate shutter release mechanism ceases instantly, when the push button switch is released.

A regular flash gun with battery case and reflector attached together can be used, and in mild weather would be perfectly satisfactory. A B-C flash will withstand even sub-zero cold. Type A film and clear flash bulbs with a CC 15 filter, at the short distances needed to give good sized images of small birds, seem to give quite satisfactory color rendition. The very weak daylight present in the early morning hours or the stormy days of the winter is of little influence on the film, at the shutter speed and lens opening used.

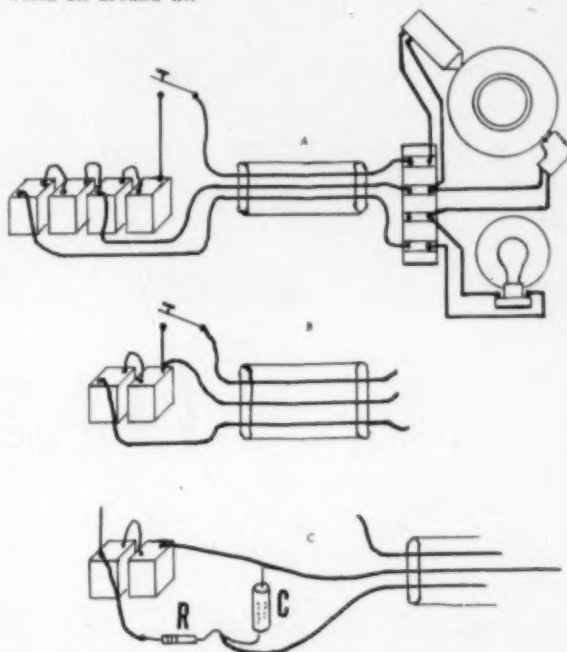
Sitting in our garage close to the feeder has also been tried, using the Kine Exakta with a telephoto lens, but this will give a satisfactory exposure on Daylight Kodachrome in the winter time, only under very favorable lighting conditions. The advantages of the telephoto with natural lighting are two; first, a picture can be made in any spot within range where the bird happens to alight, and second, sometimes more than one picture can be made without frightening the bird. This method, however, exposes the photographer to the cold and it requires much more patience and endurance to sit outdoors waiting for the birds to appear than the comfort and warmth of the house.

Free publicity

After a feeding station has been established and the birds find a constant supply of food at the location, they depend upon it. Word circulates around in the bird world, and new and rarer varieties appear, adding to the interest and still further challenging the skill of the excited photographer. Purple finches have visited our New Jersey station, two female towhees spent one winter with us, indigo buntings and fox sparrows come in the early spring, and we are still hoping someday to attract the beautiful yellow and black evening grosbeak. Squirrels also will come and we had a rat once, which we photographed before making away with him.

Try back yard bird photography and you will find that you

are also taking an increased interest in the birds. Photography, after all, is a record of things seen and as one's photographic interest develops, one's perception of things becomes more acute. All earnest photographers experience the added thrill in living which comes from opening our eyes and really trying to see and appreciate the wonderful world all around us.



Wiring diagrams for the remote control. The shutter has built-in flash contacts for firing the bulb and a screw-in type of solenoid is used to actuate the shutter from a distance. In the top diagram, four 6-volt batteries wired in series provide 12 volts for the remote circuit and twelve volts for the power to fire the bulbs. Diagram "B" shows how two batteries may be wired for the same purpose. Diagram "C" shows how to hook a condenser and resistor into the bulb circuit. The resistor (R) is 2500 ohms, 1/2-watt, and the condenser (C) is 100 Mfd, 10 or 25 volt rating. These three diagrams show wiring through a three-wire cable (doorbell wire).

Cats—(from Page 20)

The illustrations are of Tiffany (Tiffy, for short), a white Persian, who cost only 15 dollars when new. All the pictures of him have been taken by the techniques described, utilizing a simplified procedure. One flashbulb, usually a No. 5, in a Graflite flash gun was hand held at arms length from a Super D Graflex. Exposure on Kodak Panatomic-X film was generally 1/5 sec. at f/32. In fact, one exposure, that for "Very Little Helper", was by the open flash technique. No ghost images are obtained in the ordinary room light needed for focusing on the ground glass screen.

If your household now includes a cat, your present photographic equipment is entirely satisfactory to take outstanding photographs of this graceful animal. If you are thinking of acquiring one of these photogenic subjects, a word of advice might be in order: get a light-colored one. In your prints such animals automatically become the center of interest, separate in tone very well from the backgrounds, and permit the use of smaller apertures, thus insuring the desired over-all sharpness. But regardless of the coloring or markings of your pet, the best photographs of your cat will be obtained where both of you are at your best—in your home.



NASSAU

By *Herbert A. MacDonough, APSA

Take your camera to the British West Indies for a color shooting vacation and waving green palms, cobalt blue waters and friendly jet black natives. More specifically, visit Nassau on New Providence Island, the capital of the Bahamas and largest city in the islands. Have that movie camera loaded, wound up and ready for action the moment you sight this British Colony whether you arrive by sea or air, because the Bahamas are beautiful and a natural for the color filmer.

We preferred the trip from Miami via Pan America Airways with its bird's eye views of the many islands, coral reefs and the ever changing color pattern of the surrounding waters. If you want a simple straightforward story of your trip, the natural opening is at the Miami International Airport where overseas aircraft arrive and depart in a continuous stream.

A short series of scenes of the hustle and bustle of a large airport with the swarms of white-clad mechanics servicing the big ships, the gasoline tank trucks painted in brilliant colors and the giant silver-winged planes with their colorful insignia all against a Florida blue sky make an effective opening sequence.

Once aloft you will want to shoot some footage of the receding Miami Beach coastline as your plane speeds straight for Nassau. For the next hour or so you are treated to an eye filling view of blues and greens of the ocean water spectrum that is seldom met with elsewhere. An occasional atoll of red coral lends variety to the picture. If your camera is in proper running order the correct exposure for these air scenes on color film is between f:8 and f:11 at 16 frames per second.

In airborne movie making I prefer the technique of holding the camera free from any contact with the aircraft to avoid vibration as much as possible. With this technique the body is used as a sort of shock absorber to deaden the motor vibrations. Another trick I employ to avoid unwanted reflections from the inside of the cabin glass porthole is to have

my seat companion hold up a dark jacket or coat immediately behind me parallel to the aisle. For best clear vision shooting, the window seat is preferred, and a location back in the tail of the plane gets you away from the wing obstruction. However, be sure that some of your scenes include a portion of a wing tip or motor nacelle to give your audience some orientation as to what is holding them up.

All too soon your celestial cruise comes to an end and the "FASTEN SEAT BELTS—NO SMOKING" signal appears lighted in the cabin, heralding your arrival at Oakes Field on the island of New Providence. With the usual landing formalities and inspections completed in a surprisingly short time, a fast car speeds you to the city of Nassau and you get your first close look at the "Gem of the Bahamas."

Even before you have checked into your hotel and unburdened yourself of luggage, you will find yourself noting scenes and angles to be photographed at first opportunity. Being on British territory you will find everywhere that you are treated with typical British courtesy whether by cab driver, corner constable or shopkeeper.

Located in the region of the Trade Winds, there is a constant breeze which air-conditions this island and makes your stay most pleasant. The Bahamas were not named amiss when they were called the "Isles of June" since the year round temperature variation does not exceed a score of degrees. This, together with a high percentage of sunshine, makes the palm-fringed islands a natural for the color movie maker. And you will be anxious to get to work on the BIG PROJECT. But here is a word of caution: don't start shooting in a haphazard fashion as you begin your visit, take a half day or so to get oriented. It takes less than half an hour to walk from one end of the main part of the city to the other. Inquire as to the next arrival time for a tourist ship to dock off Rawlin's Square—usually these arrive in the morning to give the passengers a full day in Nassau. Form a mental shooting script in your mind, and you will profit by the forethought when you start the camera rolling.

*Aneco, Binghamton, New York



Gem of the Bahamas

A Motion Picture Division Feature

Since Nassau is the capital of a British colony, you should keep a distinct British flavor to your continuity. This is more simple to do than may be apparent at first glance, for you will find a continuous wealth of photographic material that lends an obviously British colonial air to your footage.

Among the more photogenic scenes that will aid you are the stalwart, tall, ebony-skinned police constables in their immaculate white jackets with dark blue trousers striped in scarlet and wearing their tall white helmets. Don't let the "Keystone Kops" appearance of the helmet fool you though. These guardians of the peace know their business and are firm in carrying out the laws of the island. Nevertheless, they are the acme of politeness so traditional with British bobbies wherever you may meet them in the far flung empire. Several of these dark giants are assigned to duty at the Governor's Palace each day and as they patrol the gateways with a true military bearing, you can get excellent scenes that establish the locale as a typical subtropical outpost of empire.

Just opposite Rawlin's Square, in the very heart of Nassau, stand the government buildings with the ever present white marble statue of good Queen Victoria. The location and arrangement of the structures seem to have been planned for movie makers even though they were built long before the era of our fascinating hobby.

A very short distance down Bay Street is the Coast Guard headquarters, the yard of which is open to all picture seekers. We felt it best to observe the small courtesy of requesting permission to enter and, of course, were graciously granted full access to the area by an officer in His Majesty's service. In this yard are mementoes of earlier sea going days, small brass cannon kept gleaming bright, a figure head salvaged from some sailing ship and above all the Union Jack being whipped out at the staff head by the trade winds.

By this time you will have realized that the pale pink, lime green, aqua blue and lemon yellow colors of the stucco buildings lining Bay Street are providing a colorful note to

even your ordinary street scenes. At this point you may begin worrying that your exposure may not be correct especially since the sunshine is bright and the objects are light colored. But do not be deceived! Stick to the rule of f:8 at 1/35th and modify this only when you begin your filming on the dazzling white sand beaches that abound. Even then you should never go to a smaller opening regardless of what exposure meter, the Farmer's Almanac or the race track tip sheet you bought at Hialeah tell you to do. The writer exposed 1200 feet of Ansco Color in a properly working camera and never varied the lens diaphragm by more than a half stop from f:8 during the entire process.

When you have finished with "downtown" picture taking and have made adequate footage of the traffic keeping to the left side of the streets in true continental manner you are ready to go on location. Location at Nassau automatically means a trip to Paradise Beach, one of nature's own gifts to the sun bather, the swimmer and the movie maker. Paradoxically enough, Paradise Beach is located five minutes from the Nassau dock by small boat on Hog Island. Perhaps someone in a whimsical frame of mind gave the beach its name since the only connection we could find was our own desire to "hog" the beach for ourselves during a too short stay.

While waiting for your boat to Paradise you will find ample subject matter around the Nassau waterfront in a colorful array. The crowded open market area where tropical fruits, vegetables and firewood are sold and the small freighters unloading staple articles of commerce for the Bay Street shops all provide excellent human interest opportunities. Especially typical of such tropical waterfronts are the numerous small craft, many handmade by their owners, that bring produce in and load commodities for transport to the smaller, sparsely populated Out Islands.

Just as in every port in every country on the face of this old globe, the waterfront has its share of laughing, nickle—(or should I say tuppence) cadging children. The inevitable mostly-naked coin divers put on a demonstration of



diving which, although not Olympic in style, certainly is effective in recovering the shining coins as they sink toward the ocean bottom. The chocolate drop faces with gleaming white teeth clutching the shillings bob around in the blue bay like burnt corks in an ink well. With so much seascape with its high ultraviolet reflectance, it's wise to use a filter of the Ansco UV15 or UV16 or Kodak Skylight Type. These filters normally require no increase in exposure since they are designed to hold back mainly the ultraviolet portion of the solar spectrum while passing all other wave lengths.

When you have sufficient footage of the baskets of sea coral, rolls of hand woven straw matting and barrels of goggle-eyed fish, you will be ready for the delights of Paradise Beach. A small boat skillfully piloted will hasten you past the Coast Guard cutter, a sleek yacht and innumerable small native sail boats to the dock of Hog Island.

You may have seen many superb and photogenic beaches in your travels but you, too, will agree that nature smiled on Nassau as she laid out the perfect crescent of gleaming white sand sheltered from the open sea by a coral barrier reef. As you shoot the capers of the members of your party cavorting on the sparkling sands in the brilliant sunshine, here is the only place that you may find it advisable to stop down halfway between f:8 and f:11 or to f:11 and keep the ultraviolet absorbing filter over the camera lens. You don't need help in picking scenic angles framed through waving palm fronds. This beach is practically a movie set in itself.

If you are the more energetic type, you might make the half-hour hike along the shore's edge to the Hog Island light house, and expose some footage of this land mark with its hovering seabirds. On the way you will pass the picturesque remains of a wrecked ship as well as coral coves that catch the more imaginative mind as a natural for a pirate picture locale. On the return trip there will be a new angle for a full view long shot of Paradise Beach proper. As the sun sinks into the Atlantic Ocean and you make your way back to Nassau, the waterfront silhouettes of buildings and ship masts will offer a challenge in composition that you must not pass by.

On the day the tourist ship ties up at the fine dock off Rawlin's Square you will want to be on hand early to catch the faces of the seven-day cruisers as they swarm ashore wide-eyed at the sights in their first port of call in the tropics. Your two or three inch telephoto lens (with camera on tripod, OF COURSE!) will find service here to gain you close-up scenes while staying at an unobtrusive distance.

The jewelry and coconut straw hat sellers abound as the tourists arrive and their wares are colorful and attractive.

From the hat buying spree most tourists are whisked away in cars to tour the highlights of the island. Among these the Queen's Staircase carved in natural rock, Blackbeard's Tower, Hobby Horse Hall, the Country Club, the forts, Emerald Beach and the plush hotel constitute several of the spots visited. The old water tower and fort on the highest point of the island are ideal for birds eye-view scenes of the city and Hog Island. Don't succumb to the panorama urge that engulfs many novice cinematographers when you see the vista from the top of the water tower or you will find yourself wrapped around your tripod trying to make 360° pan.

A fitting close to your Nassau interlude may be made by filming one of the daytime flights as it passes over Rawlin's Square. A framing of palm trees which includes the Union Jack flying in the breeze and the DC-4 overhead makes an excellent scene on which to fade out and provides a welcome change from the old "we bid farewell as the sun sinks into the West" standby. This scene should be spliced in after the ones you film on your actual departure from the flying field.

With plenty of close-ups and proper tilting and close attention to editing your "Gem of the Bahamas" movie should be a "gem" in your travel picture collection. Make generous use of the pamphlets and brochures supplied by the travel agencies when preparing your subtitles. They contain a host of suggestions and descriptions that lighten your load.

A Picture Story Is Worth \$1,000

That is, if you make it good enough to cop the top prize for series in the 1953 Graflex contest! To help contestants out, Graflex has circulated an interesting suggestion sheet which contains the meat of success in shooting any series that is to tell a story. (Or movie, for that matter). Here is the story as released by Graflex:

To begin with, the best picture-story in the world, from a technical standpoint, is a complete flop if it is not based upon an interesting and appealing idea. This does not mean, however, that the subject must be one with which practically everyone is familiar. If it's interesting, that is enough . . . it's the photographer's job to make it understandable. That means, of course, the photographer must be thoroughly familiar with the subject of his story before he begins.

The next step is the preparation of a shooting script. This script should serve only as a guide, for at times it may be necessary for the photographer to deviate widely from it in order to encompass some point of the story which may have been overlooked. Frequently, too, opportunities for good pictures occur during the actual shooting which were not otherwise planned. And it may be difficult at times to adhere strictly to the picture situations as set forth in the script.

In preparing his script, the photographer must plan on taking as many pictures as possible to insure complete coverage of the story. Top magazine photographers today take as many as ten times the number of pictures as will be used in the final layout. Another point the photographer must consider is how he will begin the story and how he will end it in a logical manner.

There is a very definite technique to opening a picture-story. The photographer must aim for a "lead" picture . . . one that tells as much of the story as can be told in one well-planned picture. From there the pictures must progress naturally from one to another, ending in a logical concluding photograph. Each picture must tell its own part of the story, and captions, of course, should support the pictures and provide the necessary text information. The number of pictures necessary for complete coverage is the guide the photographer must use in making his final selection, and within that framework the most forceful and "active" pictures should be chosen.

In the 1953 Graflex contest \$3,150 in prizes are waiting for eight photographers who can prove they know how to shoot effective picture-story. Contest rules may be obtained at all Graflex dealers.

Picking Stereo Winners

By Robert L. McIntyre, APSA

About the author:

Bob McIntyre is Camera Editor of the **Chicago Tribune** and a former managing editor of **Photography** magazine. He served as judge of the second and third Lighthouse Stereo Salons, and has been judge and commentator at many competitions of Chicago Stereo Camera club and Jackson Park Camera Club's Stereo Section. He is the author of "Stereo Today," a comprehensive article on modern color stereo in the November issue of **Photography** and of a stereo column by the same name in the same magazine.

What makes outstanding stereo slides, the kind that are shown in exhibitions and win honorable mentions and awards? Standards for judging modern color stereo aren't set yet, by any means. Many of the judges themselves are willing to admit they don't always know what they are looking for. Nevertheless, there have been enough exhibitions since the revival of interest in stereo to give us some idea of what type of pictures are likely to be accepted and what type are likely to be thrown out.

First and easiest to discuss are the purely technical requirements of good stereo pictures. They must be sharp, well lighted and well exposed. Stereo images are different from those produced in flat photography. Ordinary pictures, in black-and-white or in color, never let us forget for a moment that they are pictures. They are conventional representations of things in a single plane, and don't pretend to be anything else. Color stereo pictures, on the other hand, are so real they seem to re-create whatever was before the camera at the instant the shutter was tripped. This realism places a limit on the allowable variations from normal in focus, lighting and exposure.

Throwing a confused background out of focus is a common technique in flat photography, and a very useful one, but it won't work in stereo. As our eyes explore

a real-life scene, they resolve fine detail in every part of it. They expect to do the same thing in looking at a stereo picture, and if a portion of it is out of focus and can't be resolved the illusion of reality is lost. Thus universal sharpness is the rule, except perhaps in experiments with stereo abstractions.

Lighting for stereo need not always be flat, by any means, but it should not be so contrasty that highlights appear burned out or shadows go completely black. While modern color film performs miracles every day, it hasn't the ability of the human eye to see detail in both highlights and shadows. The best lighting for stereo provides sufficient contrast between highlights and shadows to help bring form and texture but still retains enough balance so detail is recorded in both.

Exposure, closely related to lighting, should be normal for the scene and the conditions under which it is photographed. Overexposure and underexposure often are employed in pictorial work for special effects. Like soft focus and contrasty lighting, however, they conflict with the realism sought in most stereo pictures and hence should be used sparingly if at all.

Assuming that a slide is sharp, well lighted and properly exposed, it still isn't automatically salon material. These are just the minimum essentials. Now we come to the subject matter and how it is handled—the things that will determine the "ins" and "outs" among a stack of slides that all are technically adequate.

Scenics have made up the bulk of most exhibitions thus far, perhaps because more people take them. Stereo fans seem to get around, and their travels are reflected in their pictures.

Relatively few portraits or other pictures of people have been shown. They are the most difficult photos for the enthusiast

himself to evaluate, for they almost always are pictures of friends or members of his family and his own interest in the subjects makes it hard for him to take an objective view of them. Pictures of personal value, like these, can also be exhibition material—but they must have a general appeal. The picture of a baby can't be cute just because it's your baby. It must capture the hearts of the judges by revealing some of the appeal that is common to all babies.

There haven't been many extreme close-ups exhibited, probably because some of the problems involved in taking them. A few trick pictures have been well received, but there haven't been a lot of them.

If you are ready to select slides to submit in competition, here are some of the things to watch for. Good technical quality must be taken for granted. Everybody has slides with some shortcomings in this respect and they can make up a very valuable part of a personal collection but they aren't likely to succeed in an exhibition.

Next comes subject matter and handling—stereo composition, if you will. It is hard to consider either one without the other. The subject matter should be interesting to a general group of people, and should be handled in a manner that focuses attention on the qualities that create its appeal.

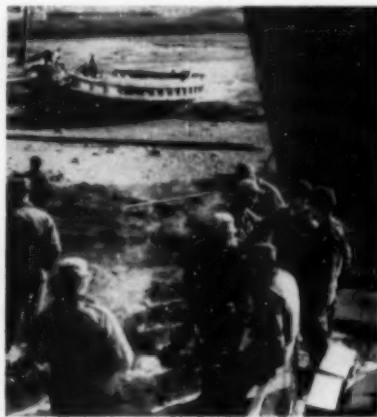
A lot has been said and written about stereo composition and the impact that is gained when a slide shows material in the near foreground, objects in the middle distance and a background very far from the camera. Some enthusiasts look for strong foreground objects to include in every scene. Maybe I'm being overoptimistic, but there seems to be a tendency away from the extremes in this respect that characterized early post-war stereo.

Many of the pictures we see exhibited seem to have been selected as examples of what stereo is capable of doing. They in-



Bow River Rainbow

William Faulks



Waiting for high tide, Inchon

Henry D. Bowman



Fog at Sunset

H. C. Crowell

clude carefully placed foreground material and enough objects strung on out to infinity to establish a different plane every few feet or so. It's purely personal opinion, of course, but I've a feeling that we are getting past the stage where we have to prove to ourselves that stereo is terrific in every shot. Loads of picture-taking situations don't lend themselves to this sort of handling, and once we have recovered from our own awe at what stereo can do we are likely to find some excellent material in them. There probably will always be a place for slides that hit you over the head with the strength of the depth effect they show, but there's room, too, for more subtle shots that show other qualities of merit.

In addition to stereoscopic depth, a slide should show good use of color. Hues blend in with related hues, stand out in contrast with their complements. The color experts have outgrown the preoccupation with getting the whole spectrum into every shot that characterized early amateur work in that field, and color stereo doesn't seem to be repeating the same error.

It's interesting to note how many successful stereo slides in any show have been taken from high camera angles. A viewpoint somewhat above the average level of a scene serves to create good composition for depth. Nearby objects appear at the bottom of the picture, and things farther from the camera are higher—just where you would expect to find them. The trick of shooting through windows, archways and other natural openings to create a foreground "frame" within the picture has been used effectively again and again to gain an effect of depth in flat pictures. It serves to emphasize the natural third dimension in stereo.

All these little evidences of stereo craftsmanship go into the making of acceptable stereo slides but it takes something extra to get an award or an honorable mention. Just what will do it depends a lot on the panel of judges and on the general quality level of the group of slides being considered.

Quite often this something extra is just an incidental detail of the picture that could have gotten there by accident. Again it may be a quality that is inherent in the

idea of the picture itself. Conrad Hodnik's "Mazda Fairyland," which happens to be my favorite slide, is a good example of this latter type.

It shows a view of the buildings on Chicago's north Michigan Avenue at dusk in December, when office lights go on early. Millions of tiny lights seem to pinpoint windows for miles, and there is just enough light left in the sky to outline the tops of the buildings. That isn't the whole picture. It's just the backdrop. The shot was taken from a cocktail lounge atop the Allerton hotel and the view of the city is framed through its broad windows. There is plenty of foreground within the room, and it reveals regularly-spaced little tables, each lighted by its own little lamp. It packs a tremendous punch, whether you just enjoy it as a picture or go on to speculate on the superb balance between the glowing table lamps, the sparkling city lights outside and the last traces of sunset in the sky. The shot has an enviable exhibition record.

Let's take a look at a few more pictures that have been unusually successful. In the first international PSA show last August three slides won unanimous acceptance by the judges.

"Waiting for High Tide, Inchon, Korea," by Henry D. Bowman shows a group of fighting men waiting on the beach. The bow of a landing craft looms in the middle distance at the right of the picture and another appears in the background. The shot is sparked by a wisp of bluish smoke which rises among the men in the foreground and stands out cleanly in space. While the whole picture is well handled, it is doubtful whether it would have merited special honors if it hadn't been for that outstanding bit of smoke.

"Dandelion Head," by Fred T. Wiggins, Jr., is an exciting close-up which reveals more details than we are accustomed to seeing in real life. The dandelion has gone to seed, and the seeds have been removed from its near side to give the viewer a unique look into the fuzzy sphere formed by their parachutes. What probably makes it so fascinating is the fact that it shows something in stereo that you can't actually see stereoscopically. It was taken by shifting the camera between two separate exposures to get a pair of pictures with an

inter-lens distance of only about $\frac{1}{8}$ inch. If you were to look at the same dandelion you couldn't possibly see the same thing the camera does, for you would have to hold it so close you could only see into it with one eye at a time.

"Canyon Cottonwood," by Conrad Hodnik shows a large and graceful tree, flooded with golden sunlight from the side and top, against the background of a reddish canyon wall and a piece of blue sky. It's a picture that doesn't shout "stereo" at you. The nearest thing in it is a bit of canyon wall at the right of the slide, and it is probably 50 or 60 feet from the camera.

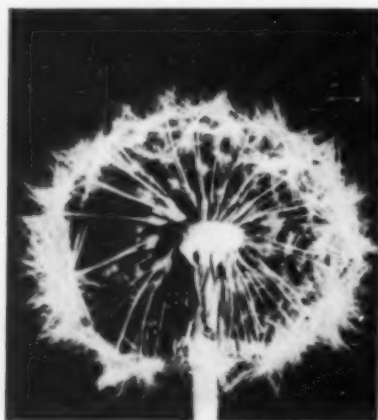
The judges of the competition were good sports and commented on the rejects and some of the accepted slides in a "post mortem" on the exhibit during the convention at New York. Considerable time elapsed between judging and post mortem, and it is quite understandable that some of the slides didn't look the same. Anybody who has had much contact with judging can understand how that would happen, and it wouldn't be worth mentioning in this case if the reversal of opinion on "Canyon Cottonwood" hadn't been so complete. One of the judges who voted for it when the show was selected criticized it at the post mortem as having no stereo effect at all. "It might just as well have been taken with a single lens camera," he said.

Even though it was contradicted later on, I think the original unanimous acceptance of a picture like this is a good sign. It reveals that, at least in unguarded moments, the judges are looking at pictures—not exercises in stereoscopic technique. It's an attitude we all would do well to cultivate. Modern stereo is coasting along now on the novelty appeal of its striking realism. That won't last forever. We can continue to enjoy it to the fullest after its novelty wears thin, and to have fun trying to outguess the judges, if we build up a better understanding and appreciation of pictures as pictures. To do that we'll have to admit that, while the depth effect is important, it's only one of the many factors that all go together to make a successful photographer.

We are indebted to MODERN PHOTOGRAPHY for the use of these cuts of some of the stereo entries in the PSA Annual.



Canyon Cottonwood



Dandelion Head



B.O.Q. Yang Dung Po

Henry Bowman

Fred Higgins, Jr.

Kodak Dependability is the new word in flash equipment... B-C extends range and performance.

Positive, dependable firing of one or several flash lamps is provided by the B-C (battery condenser) unit of the Ektalux Flashholder. Power, 22½ to 45 volts, to fire lamps remains ample and constant throughout the life of the batteries. Dependability, too, is built into the rugged design of the Ektalux. This is a truly professional outfit, instantly recognized and adopted as such by those who know their flash operation. The functionally designed hand-hold has the feel of rightness; you sense this the minute you pick it up.

The basic Kodak Ektalux Flashholder operates with internally synchronized cameras; for cameras with non-synchronized shutters there's an accessory solenoid and synchro-switch outfit, at \$21.60. Matching Extension Units, \$12.40. Depending on bracket, the basic unit runs from \$29.75 to \$33.85.



Kodak Ektalux Flashholder

Where flash requirements are not as complex or frequent, the new Kodak Standard Flashholder at \$8.25 is a thrifty answer. The strong, smooth plastic case is shaped to fit the hand... opens up to provide easier cleaning and reveal the simple, rugged internal construction—no wires... no soldered joints. Has positive spring ejector, kink-proof permanently attached cord; unit detaches easily and quickly from bracket for off-camera lighting. May be adapted to B-C operation with Kodak B-C Flashpack (\$2.95). The Flashpack may also be used with most other flashholders taking two "C" cells.

By the way, a 45-cent investment for the simple, plastic Kodak Two-Way Flashguard will relieve you of all your worries about those once-in-a-million flash lamp blowups. And the choice of clear or diffuse lighting it gives you makes for more lighting control. Comes with Standard Flashholder.



Kodak Standard Flashholder

Kodak The trend in picture taking... black-and-white or color... is toward use of filters for better light control.

With rare exceptions almost any picture can be improved through the use of the proper filter... to set off the clouds, bring out the detail in foliage, improve skin tones, or to better color balance. Your Kodak dealer has a complete assortment and will be glad to help you with your choice (Series V, \$1.75 and \$2.17; Series VI, \$2.07 and \$2.59). A real buy for use with inexpensive cameras is the Kodak Cloud Filter at \$1.72.

Kodak New Kodaslide Highlux Projectors give more screen brilliance, provide maximum protection to slides, allow conversion.

Flexibility is the new word in slide projectors. Now you can start with a 300-watt power-cooled unit—or you can start with

a thrifty 200-watter, and convert it later by adding a blower case and 300-watt lamp. It's a new idea—and a help to many budgets.

In the 200-watt class is the new Kodaslide Highlux II Projector, with convection cooling for both lamp and slides.

In the 300-watt class is the Kodaslide Highlux III Projector, incorporating a powerful (but very quiet) blower in the carrying case base (see picture below).

Each Highlux Projector incorporates a brand-new, and improved, double-condenser optical system that gives you unbelievably brilliant screen images. Ask your Kodak dealer to demonstrate the difference. In both, the slides feed in from above, doing away with unintentional repeats and side-to-side jarring.

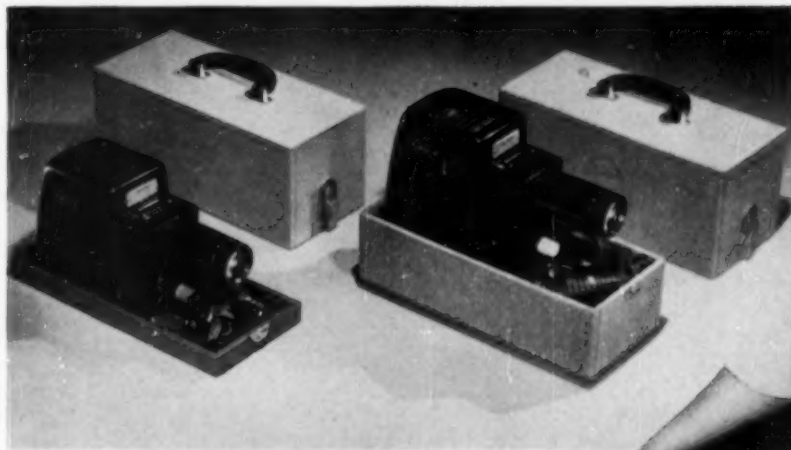
You can buy the Highlux III complete with blower case for \$56.50, the Highlux II for \$36.50. The blower case and 300-watt lamp can be added to the Highlux II at a later date for \$19.20 and \$2.59.

Kodak Wintertime is darkroom time... time to display the creative skills out of which come great pictures.

Your Kodak dealer is now featuring the latest Kodak darkroom equipment... Fluorite enlargers, new 2-Way Safelamps, enlarging lenses, masking easels, Kodacraft Roll Film Tanks, chemicals, papers... everything you will need.

Prices include Federal Tax and are subject to change without notice.

EASTMAN KODAK COMPANY
Rochester 4, N. Y.



Kodaslide Highlux Projectors II and III

Kodak

IRVING D. ELLIS
FRPS-APSA



Experts' Choices For Fine Prints

No. 8 in an informative series . . . a leading contest winner states his secrets and preferences

DR. IRVING ELLIS is an expert in a special field—the winning of photographic contest prizes. In the past twenty years or so, he has won more than seventy-five important awards. He won his first award in 1929, with a box-camera snapshot. In 1930, he took one of the top prizes in an international contest sponsored by the Eastman Kodak Company. He has won automobiles, watches, typewriters, cash—and an exceptional knowledge of the qualities a print must have in order to win.

These qualities, Dr. Ellis feels, are human interest; good lighting; and crisp, sparkling print quality. He is a life member of several camera

clubs, and a frequent salon judge—and he finds the three basic elements of picture success are just as valid in the formal salon as in the rough-and-tumble of a prize contest.

For many years, Dr. Ellis made all his salon prints on *Kodak Opal Paper*, and his contest prints on glossy *Kodabromide F*. Now, his enthusiasm goes to *Kodak Medalist Paper*. "I am very much impressed," he writes. "The first thing I noticed was *Medalist's* warmth, richness, and high speed, plus the crispness of a paper like *Kodabromide* . . . I can tell you right now *Kodak Medalist* is my No. 1 choice."



KODAK does not offer *Medalist* as a "universal" paper—but it does have a unique combination of fine qualities . . . rich warm blacks, excellent printing speed, a full range of contrast grades all matched in speed, excellent choice of surfaces, excellent response to toning, and superior flexibility of contrast control by varying the ratio of exposure to development. This combination is no accident; it was evolved through long research because serious workers asked for just such a paper. Carl Mansfield's famous 88-salon "Minnow Catching" is here reproduced from a print on high-lustre *Kodak Medalist J*. Note how it incorporates Dr. Ellis' three elements: human interest, good lighting, and sparkling print quality. For exhibition, Mr. Mansfield made his salon prints of "Minnow Catching" on *Kodak Opal G*, the long-time favorite of all salon papers.

KNOW YOUR KODAK PAPERS, FOR KNOWLEDGE SPELLS SUCCESS

These are the papers for fine exhibition enlargements, gift prints, home decoration, and specialized applications—in a range of types to fit your every need:

For fast printing, fine warm-black tones, and great flexibility in manipulation—*Kodak Medalist Paper*.

For rich neutral blacks in a top-speed paper—*Kodabromide Paper*. Five evenly spaced grades and nine combinations of sheen, texture, tint, and weight.

For rich warm blacks in a moderate-speed paper—*Kodak Platino Paper*. Three printing grades.

For widest choice of tint and surface in a paper of utmost tonal quality and adaptability to toning—brown-black *Kodak Opal Paper*. One printing grade.

For Opal quality with twice the speed of Opal—*Kodak Ektalure Paper G*.

For Opal quality in a special fine-grained surface suited equally to exhibition and reproduction—*Kodak Illustrators' Special*.

For photomurals—*Kodak Mural R*.

For transilluminated prints—*Kodak Translite Paper*.

For extra-fast printing and processing—*Kodak Resisto Rapid N*. It's as fast as *Kodabromide*; and its special base allows washing and drying in ten minutes.

And for contact prints—*Kodak Azo*, *Velox*, *Resisto N*, and others. Each Kodak enlarging paper has a contact-paper counterpart, equivalent in type and quality.

For full details on these fine Kodak papers—tints, surfaces, weights, processing—consult the Data Book on Kodak Papers, and your Kodak dealer.



"Judy," Dr. Irving Ellis, Piedmont, California. Print on *Kodak Medalist F* (glossy, white). The original, of course, has a quality and tonal range that cannot be fully retained in ink-and-halftone on high-speed presses. For Dr. Ellis' appraisal of *Kodak Medalist Paper*, see facing page.

EASTMAN KODAK COMPANY
Rochester 4, N. Y.

Kodak
TRADE MARK



Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America



C. "JERRY" DERBES, Associate Editor

I have received several inquiries asking if it is absolutely necessary that each participant in this new activity make an 11" x 14" print. For the benefit of all of you I want to say that it is not necessary. This size paper was selected because most amateur photographers' equipment will easily accommodate this size print and most camera club competitions are standardized on 11" x 14" prints. Smaller sized prints will be acceptable where the person's equipment will not accommodate 11" x 14" paper. We have one group working where the Master himself submits a very small print to the salons mounted on a 16" x 20" salon mount and each member in this group has been requested to make a smaller size print.

It is my belief that the size of the print is unimportant—that the proper cropping, printing, spotting, waxing, etc., is the important thing. Along these lines, I find that most inexperienced workers have a tendency to under-expose their prints, thereby losing much of the print quality the negative is capable of producing.

At some time in the future I will make a portfolio of all the winning prints and the Masters prints in each group. This portfolio of prints, nicely mounted and bound, will make a circuit of all those workers submitting the winning prints, without cost (except postage) and will later be used to furnish affiliated camera clubs with a very interesting program. The details of this undertaking have not been completely worked out but it is something we have in mind for the future.

For those Pictorial Division members who have not yet availed themselves of the opportunity to work in contact with the photographic great, if you really want to improve your photography the Salon Workshop is your answer. It is devoted entirely to assisting the inexperienced workers in making better prints.

Groups of 15 members each are formed of members with about the same experience and using about the same size negatives. A genuine salon negative made by a well-known Salon Exhibitor who acts as Master of the Group, is sent around to each member. He is required to make an 11" x 14"

print (or smaller) to the best of his ability. He can crop the print any way he thinks it will look best, tone it or not and finish it any way he cares to. The print is mailed to the Director while the negative box is sent on to the next member in his group. After the negative has made the complete circuit, all 15 prints are sent to the Master. He will comment on each print, pointing out the good points as well as the bad ones and select the winner of the group. To this lucky person we will award an actual salon print made by the Master.

The 15 prints, plus one of like size, made by the Master will then begin its second circuit of the group. Each member will have an opportunity to compare his print with the others and see how well he did, in addition to being able to read the comments written by the Master. A small notebook is furnished for each member to write about his photographic background and put a small picture of himself in the book. An article "How to Make a Salon Print", written by one of the foremost salon exhibitors of all times, is included in the negative box. This alone, to say nothing of the other phases of the Salon Workshop, is worth the small service charge of \$1.00 per year which will entitle each member to print from at least two negatives in a year's time.

To date, I have had only glowing reports from the members who are participating in this activity.

I now have a number of beautiful negatives in my file from 2 1/4" x 2 1/4" to 5" x 7" and all sizes in between.

New groups are being formed right along. If you want to get into the Salon Workshop write the Director for an application blank. His name and address appears in the masthead at the beginning of the Digest.

HIGHLIGHTS FROM THE PORTRAIT PORTFOLIOS

FREDERIC CALVERT, Associate Editor

Do you want to learn how to make a good portrait? Would you like salon quality in your prints? Would you like to make friends who are interested in the same thing and can help you or be helped by you? You can do all of this by joining a Portrait Portfolio.

A Portrait Portfolio is made up of fourteen members located in different parts of our great country. Some are professionals, some are salon exhibitors, and some are beginners. The Folio travels from member to member by express and each one is allowed to keep it five days. During that time he studies all the prints and reads all the comments of his own print as well as the others. A notebook is included in each folio with full instructions, the roster, and a place for each member to introduce him-



"Vernal Falls" by Muriel Nevin, Palo Alto CC, Los Altos, Calif. First in Class B.

self and write whatever else he cares to write.

After each round the Folio goes to a top notch Commentator who will give expert advice as to how to improve your print from every angle, such as posing, cropping, development and print quality.

Every time the Folio returns each member looks eagerly for his print to see the comments on his prints as to how to improve it. Each round shows great improvement. Your new friends write messages in the note book for you.

If some of you think you are too "green" to be in these folios don't let that stop you, as we are making up some just for beginners.

In a very short time now, I will have a Book of Portraits ready for the road made up by some of our Portrait Portfolio members. It will be interesting to see the various types of work and they are all good!

So, beginners and old timers, join in the fun and learn more about good portraiture by sending today for an application blank to Frederic Calvert, Director.

INTERNATIONAL CLUB PRINT COMPETITION

DR. GRANT M. HAIST, Associate Editor

The first competition of the 1952-53 season was held at the quarters of the Baltimore Camera Club with Robert V. George serving as chairman of the judging committee. A total of 336 prints were entered from 84 camera clubs from 29 states, Canada, and the Canal Zone. Of the 84 clubs participating, fifty-four were competing in Class B.

The judging panel was eminently qualified



First in Class A of the October International Club Print Competition was "Wet Weather" by Sidney Hut, Manhattan CC, New York.

to pass on the merits of the wide range of subject matter covered by such a large number of prints:

Mr. Edward L. Bafford, APSA, lecturer on pictorial photography and nationally recognized maker and exhibitor of artistic bromoils.

Mr. E. C. North, Salon Director of three Baltimore International Salons, outstanding lecturer, print critic, and salon exhibitor.

Mr. Mark Mooney, Jr., APSA, Editor of CAMERA magazine, past chairman of the Nature division of the PSA, author, lecturer, and technical expert on photographic materials.

Mr. A. Aubrey Bodine, FPSA, originally announced as one of the judges, was hospitalized on the night of the judging and Mr. North served as a capable alternate.

The evening of the judging was a regularly scheduled meeting night of the Baltimore Camera Club and was well attended by club members and guests from nearby camera clubs. Reporting on the judging, Mr. Charles E. Emery, APSA, stated, "The prints in both Class A and B were generally of excellent quality; the very few which were lacking in technique were instantly noticeable for their failure to match the general standard of the submission. Prints scoring 25, 26, 27, and 28 points made

very good-sized stacks—testimony to the general excellence of the submissions." Class B clubs can certainly feel proud that they more than held their own against the competition from the Class A clubs.

For the first time, first, second, and third awards were given in both Class A and Class B. In Class B the high scoring print with 34 points (out of a possible 36 points) was "Vernal Falls" by Muriel Nevin of the Palo Alto C. C. The second award was won by "Three Balconies" (32 points) by George Riediger and "Seein' Red" (31 points) won third for Charles MacLeod. Both Mr. Riediger and Mr. MacLeod are members of the Hollywood C. C.

In Class A, the competition for the top place print was very keen. Tied at 34 points were "Wet Weather" by Sidney Hut (Manhattan C. C.) and "Frosty" by Dan Mischler (Western Reserve Pictorialists). After a thorough discussion of the relative merits of each print, the judges awarded "Wet Weather" first place and placed "Frosty" second. For the third award, the judges selected "Signals" (32 points) by Kenji Nukaya of Tiro de Los Padres. As a further tribute to the high quality of the entries, forty-four honorable mentions were awarded.



JUDGES FOR OCTOBER—(L to R) Mark Mooney, Jr., APSA; Ernest C. North (alternate for A. A. Bodine); Edward L. Bafford, APSA. The judging took place at the Baltimore CC.

Trophies will go to the Photographic Guild of Detroit, leader of Class A with 118 points, and to the Hollywood C. C. who topped Class B with 122 points. The relative standing of the participating camera clubs is as follows:

CLASS A

Photographic Guild of Detroit	118
Manhattan Camera Club (New York City)	117
Green Briar (Chicago)	106
Kodak Camera Club (Rochester)	109
Western Reserve Pict. (Cleveland)	109
Queen City Pict. (Cincinnati)	107
Science Museum (Kenmore, N. Y.)	106
Lawson Camera Club (Chicago)	104
Oklahoma Camera Club	104
Blackhawk Camera Club (Iowa)	103
Fort Dearborn-Chicago	103
St. Louis Camera Club	103
San Luis Obispo (California)	102
Cosmopolitan C. C. (Portsmouth, Va.)	101
Orleans Camera Club (New Orleans)	100
Albany Camera Club (N. Y.)	99
Jackson Park C. C. (Chicago)	99
Oakland Camera Club	97
Shorewood Camera Club (Milwaukee)	97
Uweco Camera Club (N. Y.)	96
Tiro de Los Padres (California)	93
Academy of Science & Art (Pittsburgh)	92
Photo Pictorialists of Milwaukee	90
Bartlesville Camera Club (Oklahoma)	88
Germantown (Philadelphia)	88
Springfield Photo Society (Mass.)	87
Endicott Camera Club (N. Y.)	86
Venango Camera Club (Oil City, Pa.)	84
Niagara Falls Camera Club	81
Delta Camera Club (New Orleans)	78



Chas. N. McLeod of Hollywood CC took 3rd in Class B with "Seeing Red".

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CLASS B

Hollywood Camera Club (California)	122
Stamford Camera Club (Conn.)	116
Palo Alto Camera Club (California)	114
Dryden Camera Club (New York City)	109
Woodland Camera Forum (California)	100
Sparta Camera Club (Ossining, N. Y.)	99
Pt. Stenham Camera Club (Ohio)	96
YMCA Camera Guild (Erie, Pa.)	95
Philadelphia Lens Guild	93
Flint Camera Club (Michigan)	92
Jackson Photo Society (Miss.)	92
Teaneck Camera Club (N. J.)	92
Lens and Shutter (Riverside, California)	91
Mid-South Camera Club (Memphis)	90
North Iowa Camera Club	90
Spokane Camera Club	89
Waynesville Camera Club (N. J.)	87
Sioux Falls Camera Club (S. Dakota)	87
Southern Ohio Camera Club (Cincinnati)	87
Equitable Life Camera Club (N. Y.)	86
Independence Camera Club (Missouri)	86
Tripp Camera Club (Dayton, Ohio)	86
Boise Photographic Society (Idaho)	85
J & L Camera Club (Pittsburgh)	84
Omaha Camera Club	84
Tucson Camera Club (Arizona)	83
Clairton Camera Club (Pa.)	82
Saranac Lake Camera Club (N. Y.)	81
Euclid Camera Club (Cleveland)	80
Fine Arts Camera Club (Ind.)	80
Oakland Photographic Forum	80
Richmond Viewfinders (California)	80
Cairo Camera Club (Ill.)	79
La Mesa Camera Club (California)	78
Flathead Camera Club (Mont.)	77
Prescott Camera Club (Arizona)	77
Boulder City Camera Club (Nevada)	76
Camera Art Club (Grand Rapids)	76
Y Camera Club (Watertown, N. Y.)	76
Bacon Camera Club (Rochester)	75
Falmouth Camera Club (Mass.)	75
S-C Camera Club (Rochester)	75
Bremerton Camera Club (Washington)	74
Erie Photo Society (Pa.)	74
Great Falls Camera Club (Mont.)	74
Hot Springs Camera Club (Ark.)	74
Stillwater Camera Club (Oklahoma)	74
Atlantic Camera Club (Canal Zone)	73
Keene Camera Club (N. H.)	73
Catawba Camera Club (N. Carolina)	71
Geneva Camera Club (N. Y.)	71
Plainfield Camera Club (N. J.)	71
Wyandotte Camera Club (Kansas City, Kan.)	70
Valley Camera Club (British Columbia)	67



MISS EVELYN ROBBINS, Associate Editor

Chirps From The Robbins

During the "unwrapping" stages prior to the Illinois State Fair International Exhibition of Photography last August, the workers "oh'd" and "ah'd" over the beautiful finish on several entries—one of them was the entry from Henry Miner of Riverside, Conn.

When I found that I was fortunate in having an opportunity to meet and talk with him in the Portfolio Room at the New York Convention—yes, you are right—my first question was, "How do you do it?" He explained it to me in detail there, and at my urging has sent along the following from the notebook of Portfolio #10, so that it could be passed along to our fellow-Portfolioists.

It just doesn't seem possible that Christmas has come and gone once more, but there is still time to wish you "A VERY VERY HAPPY AND PROSPEROUS NEW YEAR", may you find much success photographically in 1953!

A Brilliant Finish On Exhibition Prints

HENRY C. MINER, JR.
Riverside, Connecticut
Portfolio #10

"Belatedly the portfolio arrives, and welcome as usual. To our newcomers, good luck and thick skins!

"I was sorry that more of Circle 10 could not get to the PSA Convention. It was a real pleasure to meet Nick Zelinka—you all would like him immensely. Only thing against him was that he didn't discover the Portfolio Room until shortly before he had to depart. So we had too few words together.

"One of the nicest people I met in the Convention portfolio room was Evelyn ('Robbie') Robbins, portfolio secretary. Somehow we got to talking about how to put a brilliant finish on exhibition prints, and I told her of a technique for applying Kodak Print Lustre which I had learned from a friend, who had it from a friend, who had it from a friend, etc. Robbie made me promise to repeat what I told her in my next portfolio notes, so here you are—

"First (and this is a wrinkle of my own), replace that inner cork in the neck of the Print Lustre bottle with another cork (from the previous bottle) in the center of which you've bored a 1/8" hole. This lets you squirt it out, like a bitters bottle, and also minimizes evaporation while you're working.

"Next, assuming you mount your prints with dry mounting tissue, leave a 'skirt' of tissue (3/8" or 1/2" wide) sticking out beyond the edges of the print. Use the mounting iron carefully so as not to stick this extra tissue to the mount. This skirt serves to catch any Print Lustre that slops over the edges of the print, rather than have it stain the mount. If you don't use mounting tissue, or are Lustre-ing prints already mounted, heaven help you. I've tried to protect the mount with masking tape, to keep my hand steady, etc., and always seem to get some on the mount when not protected by that extra tissue.

"Now, fold up a discarded nylon stocking (how you get it is your problem) and double it over some kind of backing, such as a folded piece of heavy flannel. What you aim to get is a straight, narrow edge of folded nylon, about 3" long, with which to spread the Lustre. Hold this in the right hand, the way you'd hold a blackboard eraser.

"Place the mounted print on a table, face up. Shake enough Print Lustre onto the center of the print to form a good-sized puddle. (You'll learn how much by experience.) Quickly carry part of the Lustre toward each corner of the print with four strokes of your nylon squeegee, to form a wet cross. Add a squirt or two of Lustre in the open spaces of the cross, holding the bottle in your left hand.

"Next step: Sweep your squeegee from end to end of the print, first from side to side and then up and down. Don't try to go right out to the edge this time. This should cover the print evenly with Lustre. Now, with a bit less abandon and more care, carry the Lustre out to each edge of the print in turn, completing the coverage.



"Signals" won 3rd in Class A for Kenji Nukaya of Tiro de los Padres, Halcyn, Calif.

This whole operation should and can (with practice) be done quite quickly, so the Lustre will stay liquid while you're working and won't have time to collect dust.

"This done, quickly turn the mounted print upside down and set it on a pair of books placed 19" apart so the print itself isn't touching anything. Let it dry for 15 minutes. Don't skimp on this time in your eagerness to inspect your handiwork, or you'll collect dust. Then examine the job. If you've missed a small spot or two on the edges, dip a Q-tip in a drop of Lustre shaken out on an old piece of print, and 'touch up' said spots. Use a minimum of Lustre for this, as it tends to build up a ridge otherwise.

"Thereafter stand your print face to the wall but not touching it in your darkroom or some dust-free spot for 24 hours. At the end of that time it should have lost any 'tackiness' and have a beautiful lustre. The final act is to cut off the surplus mounting tissue skirt by running a razor blade lightly along the edges of the print.

"The finish you'll get by this method is really sparkling—BUT there is one drawback. It is very 'tender' and can get scarred by the gentle handling at salons. Be sure to protect the prints with tissue when you send them out, and pray that they will be returned that way. You can patch scars with the Q-Tip treatment, or re-Lustre the whole.

"Hans Kaden is of the opinion that this Lustre slightly discolors delicately toned blue-toned prints. For this he recommends SYNVAR (a synthetic varnish). I've just bought some of this and will report on it next time 'round."

Comments by Commentators

by DAVID DARVAS, APSA
Commentator Portfolio #24

(Cont. from December issue)

I sincerely believe that the individual with photographic problems must return to the fertile soil of his thinking. He must attempt to consider his prints symbolically and emotionally, as well as materially and

technically. He must try to discover if he has exhibited his images with the best form and phrasing of ideas that he could portray. He must delve into his own personality to fathom all the expression he can bring to the surface and place it on the surface of that inanimate sheet of sensitive paper.

If it is merely a problem of tone quality, he must return to the basic purity of the image itself and study the root of all photographic images: the grey scale. He must toy with them as though they were blocks of wood, building patterns in light and shade with the combination of abstract tones and values. He must eliminate all influences of the recognizable shapes and forms of subject matter, but rely upon the masses of simple areas of tones in contrast to other tones, just to see how such combinations affect the visual reactions within himself as well as with others.

He must ask himself if he desired to portray a mood of anger in the picture; what combination of tones with other tones could be best used to depict this emotion. Would he use the light and airy tones, or would he use the deep mysterious values? Would he use conflicting contrasts or would he use a harmonious series of values? Would he use a person as a subject to tell the story of anger, or is it possible to use a particular mood of nature as well?

The revelations during the study of values are just this: that one becomes automatically conscious of the emotional significance of a group of contrasts, even if the tones used do not depict a picture. A group of grey scale tones arranged together can symbolize a certain mood because of the visual reaction it promotes, thus the mood of anger would contain the series of unstable contrasts of values.

The emotional aspects of serenity would have a quiet flow of tones with very little contrasts. Love, on the other hand, would have a rhythmic flow of tones blending into each other. The effective mood of hate would be tones in shocking contrasts, by all this we can see that the grey values we take for granted are not merely physical results but

that they have a far deeper significance if we would be willing to look into them instead of merely at them.

Throughout my efforts with Portfolio #24 I have tried to stress a direction towards the aesthetic and emotional aspects of the constituents in the print through the gray scale approach, rather than through the normal criticisms having to do with technical deviations.

Most pictures in the Portfolio have been very well conceived. All they lacked was the inherent understanding of the maker himself. That understanding of the story behind the picture demanded his emotional convictions, and as such could be revealed only through the spiritual knowledge that the photographer had for the scale of greys.

Thus the effort has been to encourage the Portfolio member to think beyond the limitations of the process and attempt to have him blend his thoughts and personality with the tools at his control. The important objective, of course, is the cultivation of the individual; to make him realize that he alone must guide the photographic process without the aid of anyone if he wishes to produce a quality picture. This accomplishment matures slowly and reaches a positive stage of assertion when he can, to a certain extent, control the aesthetic and the technique with one and the same tools.

So, take heed of that unexposed sheet of sensitive paper, it reflects a mirror image of your personality through the design, composition, the shapes and forms of your subject matter and the emotional moods of your story; and it does all this with the basic substances that ordinarily are considered merely a series of tones, called the grey scale.

"STAR DUST"

A monthly column devoted to the "Fit and Wisdom" of the Stars as taken from Note Books in the Star Exhibitor Portfolios.

By ROY E. LINDAHL, Gen. Sec'y
Star Exhibitor Portfolios

Two words found repeatedly in the various comments in our portfolios are these—"Too Busy!" Add to these the other two—"Too Flat" and you have probably covered the majority of trite comments most frequently encountered in the subtle but definite suggestion that your prize Pictorial is just a "Snap shot."

Simplification of your picture is an important step that is accomplished by careful consideration before exposure and contributes much toward making a Pictorial out of your "Snap-shot." There are many factors that creep into one's picture and create havoc such as busy backgrounds, mergers of line and tone; dual and/or divided subjects, and other extraneous and disturbing elements that bear no relationship to the general theme.

I am reminded at this point of a picture included in Portfolio #37 which was an excellent example of conflicting pictorial subjects. It was a picture of men working on a steel structure photographed from a low angle and quite dramatic in its pre-

sentation—but, it was photographed against one of the most beautiful "butter-milk" skies I have ever seen and with a red filter on Pan film!

Either subject by itself, handled as well as it was in this case, would have been a worthy pictorial subject capable of producing a Salon print but the result in this case was an extremely contrasty print with almost a checker-board effect and the men and steelwork were in silhouette with practically no detail in them.

In striving for simplicity in your pictures watch especially for the light areas that may fall out of range of sharpness and be doubly troublesome, such as foliage against an un-filtered sky, or large areas of un-filtered sky, sand or snow. There is no interest in large expanses of either shadow or highlight areas that are devoid of detail. These must be kept small so as to become details in themselves and, as such, are an important desirable factor.

Watch also for mergers of line and especially tone, one of the basic pitfalls to the beginner in Pictorialism. Mergers of line are usually encountered when trees and utility poles emerge from the top of people's heads or, more specifically, when any object in the background is partly obscured by and extends from any entirely unrelated object in the foreground. Mergers of tone (conversely, lack of plane separation) occur where background and foreground objects are of the same gray scale densities and rob us of depth in our pictures. This causes objects to lose their outline and identity and insures the "Snap-shot" quality in our "would be" pictorial result.

Carefully analyze your print with respect to sharpness, clarity, authenticity, coherence and workmanship. Is the print fully developed, properly spotted and is the toning appropriate to the subject? These are all things that you can evaluate and by doing so you will eliminate by far the greatest amount of unfavorable comment on the majority of the pictures submitted in the regular American Portfolios.

Follow your analysis with some specific statements about your aims for the picture you have included, why you made it, where you think the emphasis lies, why you used the type of paper, the flashing, dodging and

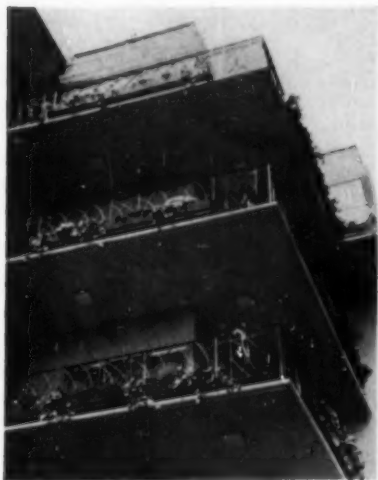
AN INVITATION

This is an invitation to every PSA member to participate in the PSA American Portfolios.

Enrollments are now being received in the following specialized groups:

PSA Pictorial Portfolios
PSA Portrait Portfolios
PSA Miniature Portfolios
PSA Control Process Portfolios
PSA Star Exhibitor Portfolios
(For PSA Award of Merit Winners)
PSA Nature Portfolios
PSA Photo-Journalism Portfolios

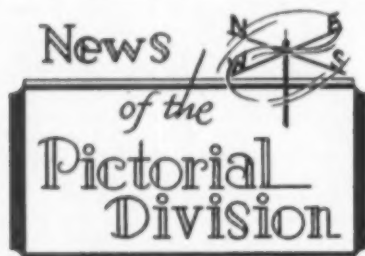
For information concerning any of the foregoing activities and for enrollment blanks, write to the Director of the PSA American Portfolios, Eldridge R. Christhill, Hon. PSA, APSA, Suite 406, 800 Davis Street, Evanston, Illinois.



Class B, 2nd place winner, "Three Balconies" by George Riediger, Hollywood CC, Hollywood, Calif.

toning effects to obtain the resulting picture.

Being specific in these matters of importance will enable your Commentator likewise to be specific in his instructions for if, on the contrary, he only has the print with a very meager statement from the maker about it he can only call it as he sees it. This can be very discouraging to both the Commentator and the maker alike.



GEORGE GREEN, Associate Editor

How Is Your "Eye Que"?

Monkeys and babies are wonderful. One thing which makes them so is their ability to mimic. They have an amazing faculty for watching and copying.

Unfortunately, we grown-ups, lose this mimicry . . . and, therein lies the tale.

Have you just laid down your copy of Modern Photography or Life, or whatever your favorite magazine might be? Can you recall any of the photographs you saw? If you can—do you remember what was in the picture that caught your attention? If you are completely honest with yourself you will admit that you cannot recall (except perhaps in a hazy sort of a way) one single picture. And that is probably why most of your own pictures just miss being outstanding!

You take a picture because something prompted you. Your eyes saw and your brain commanded. Perhaps you didn't actually look closely at the scene or object—you merely followed the first impulse. And, when you saw the finished result of your impulse, you blame its mediocrity upon the camera, film, paper, developers, etc.

Begin now to train your eyes, to see with your mind. After the first look, take another. Then figure the angles and shoot. Your pictures will improve because your "eye cue" has.

Make Them Better

These cold wintry nights are ideal for hustling into the lab and making a few prints from those negatives you exposed last summer and fall. After all, one does get tired of straining one's eyes looking at mediocre television programs and, if you are at all average Joe Shutterwacky, you'll want to do something creative.

There are many different approaches to the art of making big ones out of little ones. Here are a few ideas which may enable you to make a winner for your monthly Club Competition or Salon.

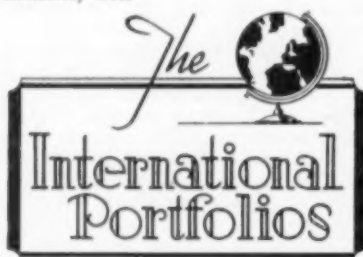
MAKE A CONTACT PRINT FIRST. This will show you what the print will need in the way of cropping or print processes, such as adding a center of interest or clouds. Another factor is financial—you know how expensive 8 x 10 paper is in comparison to contact paper.

DETERMINE THE MOOD. Just what

does the print do to you? What does it tell you? Is it a feeling of lightness, darkness, gay, dull, or what? Whatever this mood (or thought)—obtain the paper which will bring it out to all its fullness.

DO IT WHOLE HOG. A job worth doing is worth doing right. Don't be slipshod. Predetermine every step and follow the routine. Short-cuts invariably lead to disaster. Be critical because everyone else will be. It is much better to use the circular filing cabinet than to enter a print which couldn't win placement if there were only 6 prints entered.

TAKE ADVANTAGE OF THE P.D. SERVICE. If the competition means a great deal to you prepare for it in advance. Make a contact print and also an enlargement. The enlargement can be cropped or made according to the story you wish it to tell. On the back enter your name, address, pertinent data such as what you want the print to represent, time of day or night, exposure, illumination, and anything else which will be of help in analyzing the print. Send it with sufficient postage to cover first class return mail to J. Elwood Armstrong, Director, Personalized Print Analysis Service. The address is listed on our P.D. masthead. Incidentally, this service is only available to P.D. members and is absolutely free.



STANLEY D. SOHL, Associate Editor

The New Year is here! Let us all fervently pray that this new year of 1953 be the one that will see the end of world strife and misunderstanding. Along with this goes the hope that our PSA, with its many and varied sub-functions, will grow bigger and better as the days go by. We extend to each of you our heartiest greetings for a prosperous and Happy New Year.

Forecast

This new year which looms ahead of us has in its clutches the announcements of great things to come and a great convention as a climax to all the fiscal year's activities. I know it's mean to say to you good folks that there is a big announcement coming up pretty soon but—you will just have to watch the Journal and this column for the proper word. Activities are being planned on a bigger and better scale, more P.D. information to each and everyone of you is also a new thing of the near future.

Your Best is What they Want

The question has arrived in the past few months as to whether you as International Portfolio members should place the very best available prints into the portfolio or just a print that obviously needs criticism.

On the international level we ask that you enter the very best print you can make from your negative. The physical qualities

of your print should be of the salon class—the best the maker can produce. There are far too many prints hurried and sloppily run through the processes and our International counterparts want to see real good photographs. A poor print will greatly handicap the makers chances of receiving an unbiased valuation of the print from the fellow portfolio members.

Faulty technique may be excusable because of inexperience, but printing from a dirty negative or through a dusty enlarger, without spotting the print, is not.

You all receive plenty of notice from your hard working secretaries as to the approximate arrival date of the portfolio so there is also no excuse for not having your print ready. You should never say: "sorry but I didn't have time so I'm putting in an old print." You all should realize that you are to receive your international portfolio on the average of at least twice a year. I am sure any photographer can get two, or maybe three, excellent prints ready in 1953. Preparing, at the most, three prints a year should not be such a difficult task for a truly interested photographer. Think of the value you get from these two or three prints you make and enter. Where else can you "see the world on a few pennies?"

Let's all make a New Year's resolution to make the very best print possible for each portfolio for 1953.



V. E. SHIMANSKI, Associate Editor

Because of frequent inquiries requesting information regarding the International Exhibits we think it advisable to outline the function and purpose of this activity.

Any camera club affiliated with the Pictorial Division of the Photographic Society of America, may upon request, receive print shows from a number of foreign countries. No exchange exhibit is required, and the only cost to the club is the express or postage.

The following shows are now being circulated through the United States, and there are open dates in the schedules for practically all of the following exhibits:

Australian No. 1.—A fine collection of portrait studies by E. Robertson, ARPS.

Australian No. 2.—"Prize Winning Prints" This set is a beautiful collection of pictorials by the top photographers from far-away Australia.

Australian No. 3.—"Meet the Australians" A collection of 95 prints depicting the industry, customs and habits of the Australian peoples.

Australian No. 4.—"Pictorial Collection"

This exhibit is composed of 99 prints of pictorial type covering a wide variety of subject matter. Due to the large number of prints this set is divided into two

sections,—designated as 4-A and 4-B.
China—"Hong Kong Exhibit"

A beautiful collection showing the artistry of the Chinese photographers.

China—Francis Wu No. 1 and No. 2

These exhibits are a revelation and an inspiration to any photographer. The perfection of presentation of a wide range of subject matter is beyond description.

Mexico

Every camera owner has a secret desire to tour and photograph this picturesque country. This exhibit will create even a stronger urge.

Italian

An interesting and beautiful print collection showing the photographic temperament of the Italian Pictorialists.

South African

You will enjoy the works of the top photographers from this far distant land.

Scotland—"George Hughes Collection".

An outstanding collection of portrait studies and pictorials.

New exhibits are now in the process of being arranged with England, Holland and India.

So if you wish to present a club program that will be different, as well as instructive and entertaining, write for an International Exhibit. List three or four of the above shows in the order of preference desired, and give us two or three open dates, and we will get one of these exhibits to you. That is all there is to it.



A. LYNNE PASCHALL, Associate Editor

People who make photography a hobby often make a hobby of traveling also. In fact photographers are all great gadabouts. Whenever I drop in at a camera club and start telling about the time I took photographs on the Yukon, some bright-eyed youngster is sure to look up and say: "Oh, have you been there too? Did you get a good shot of the White Horse Rapids?"

I have never been sure whether we travel to find new picture material, or whether we just make photography an excuse for going places. I do know that PSA has aided and abetted the practice by holding some conventions in far-away places.

My latest venture was a motor trip from my home in central Ohio to Milwaukee, Wisconsin. My wife is convention-minded too, and she wished to attend a meeting of the General Grand Chapter of the Eastern Star that was being held there in October. I had no business with that group, to be sure, but it took only mild persuasion to get me to pack my gadget bag and go along.

I did not make many pictures but I did have some pleasant experiences, especially the afternoon I went out to visit Ray Miess, who is at the head of the Pictorial Division.

Ray operates a pharmacy in Milwaukee, and I sat back in his little inner sanctum and marveled at the photographic treasures he had to show, while he waited on customers, answered the telephone, and kept the business going.

There was plenty there to excite my interest and admiration but the greatest thrill of all came when he handed me one of Dr. Francis Wu's original prints. I have never seen a print more perfect technically. It was a portrait of a classical Chinese beauty, and was on rough, ivory paper. There was not a spot or a flaw to be seen anywhere. I felt it an honor to be allowed to hold a work of art so delicate and so beautiful.

When it came time for me to leave, Ray raised his Coca-Cola glass to mine and said, "Here's to the Los Angeles Convention. I'll be looking for you there, next summer!"

And that's something for the rest of you travelers to be thinking about too.

And now to get down to the business at hand, how is your program coming along?

American Exhibits

Fred Fix writes me that he now has a few open dates for American Exhibits. These shows are in steady demand, however, and some clubs have been scheduling them a year in advance.

The new shows put out by the Syracuse and the Omaha camera clubs have many attractive and unusual prints, and the Southern California Show has pictures from which even the old timers will derive pleasure and inspiration.

The prints in all these exhibits are originals and many of them have been hung in international salons. No magazine reproduction is ever quite up to an original and for that reason, every club should see that its program includes an occasional showing of work produced by the celebrities.

We suggest that you mention the dates that are open when you write to Fred.

Camera Club Print Circuits

Another Print Circuit has been formed and the prints are now in the hands of the commentator, Arnold Wise, APSA, of Albany, N. Y.

The following clubs make up the circuit: Seven Hills Camera Club, Brookville, Fla. Convair Camera Club, Ft. Worth, Texas F. 67 Camera Club, Bremerton, Wash. Denver Photographic Society, Denver, Colo. Lens and Shutter Camera Club

San Bernardino, Cal.

Jackson Photographic Society,

Jackson, Miss.

Rohm and Haas Camera Club,

Philadelphia, Pa.

Equitable Camera Club, New York, N. Y.

Clubs can get in on this activity at any time, new circuits are always being formed. Write George J. Munz for an application blank.

Portfolian Clubs

Sten Anderson reports that clubs of the Middle West are alive and active. Several Nebraska men have won honors for themselves and their clubs.

Mr. Ervin Kirchner of Omaha won the top individual award at a Cleveland exhibition with a picture titled "Ghengis Kahn".

This was a hand-tinted print of a pumpkin head with Mongolian features, and the prize was a gold medal.

On October 15 five Lincoln clubs were hosts to Ernest Brooks of the Brooks Institute of Santa Barbara. Some two hundred people turned out to hear his lecture on The Pathways of Photography.

On October 16 a lecture by Maurice Louis at Fremont Nebr. was well attended and delegations from three Omaha clubs, one from Norfolk, and three from Lincoln were present.

Print Judging Service

All Pictorial Division camera clubs are entitled to judging service free except for transportation charges on the prints to and from the judging point.

Write to Fred Bauer, Jr., for full information.

Portfolio Of Portfolios

Several of these shows are available to Pictorial Division clubs, and no fee is charged. They make nice club-room displays.

Write to James T. Johnson for full particulars.

VIEWS AND REVIEWS

BY THE DIGEST EDITOR

Equality And Greatness

All photographers are equal.

Regardless of what camera you use to take pictures with, regardless of the film you use, all photographers are equal.

How can that be, you ask. When you have only an inexpensive camera, and the big exhibitor in your club has three cameras and four lenses and all of the equipment to go with it.

But—pictures are made by light striking the sensitive film emulsion. The light isn't particular whether it passes through the most expensive lens manufactured, or through a pinhole. It makes little difference whether the film is in a complicated camera, or a box Brownie.

For the real creation of a picture is done before any of the light strikes the sensitive film. The real creation of a picture is done with the choice of subject—the choice of lighting—the choice of angle.

Of course, there can be some changes made during development—but the major image is determined by the photographer in the instant he clicks the shutter which allows the light to reach the film.

All photographers start on an equal basis. It is what they allow to be recorded on the film they use which makes them insignificant or great in their photography.

But how can photographers become great—how can they be sure their choice of subject matter, of light, and of camera angle are correct?

There are so many things waiting to be recorded on film—big things, and little things—everyday things we see time and time again until we almost lose appreciation of their beauty, and unusual things which are a golden moment of time and may never come again—the subjects we may

turn our cameras on are never-ending and varied.

And when we once determine the subject, the camera angles are so many, the possibilities are truly limitless. For if we change the angle a fraction of an inch in any direction, there will be some change in the picture we produce, minute though it may be.

And light. Think of the variations in the sky during one week, or a day, or even an hour. There are that many variations in the types of light we may use from the glow of a candle to the fiery cauldron that is the sun.

But in photography as in all other portions of our life—we make choices. And while the potential pictures of any subject as unlimited, there are very few of us who will ever come close to exploring their full possibilities.

Photography is a challenge. But remember—all photographers are equal—they work with the same basic ingredients. It is the way you use these ingredients that will make you a great photographer.

STELLA JENKS, APSA

Coming Salons Agreeing to Follow PSA Recommendations

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereos slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed have Initial Pictorial Division approval. Check salon list of appropriate division for recognition of other sections.

CUBAN (M,T) Exhibited Dec. 18 to Jan. 20 at club. Data: Club Fotografica de Cuba, O'Reilly 366, alto, Havana, Cuba.

SPRINGFIELD (M,T) Exhibited Jan. 4-25 at Smith Art Museum. Data: J. E. Phelps, G. W. V. Smith Art Museum, Springfield 3, Mass.

DES MOINES (M) Exhibited Jan. 1-31 at Des Moines Camera Club and at Art Center. Data: Des Moines YMCA Movie and Camera Club, YMCA, Des Moines, Iowa.

MONTREAL (M,T) Exhibited Jan. 9-15 at Museum of Fine Arts. Data: Mark Stein, 4355 Hingston Ave., Montreal 28, P. Q., Canada.

SINGAPORE (M,S) Closes Jan. 9. Exhibited Feb. 7-15 in British Council Hall. Data: Singapore Art Society, Raffles Museum, Singapore 6, Straits Settlements.

WILMINGTON (M,C,T) Closes Jan. 11. Fee, \$1.00 plus return postage. Exhibited Feb. 1-23 at Fine Arts Art Center. Data: Edw. A. Heisler, Jr., P.O. Box 991, Wilmington, Del.

MUNICH (M) Exhibited Feb. 1-28. Data: Arbeitskreis Münchner Fotoamateure, Steinstr 17, München 8, Germany.

MINNEAPOLIS (M,C) Closes Jan. 13. Entry fee \$2.00. Exhibited Feb. 5-22 at American Swedish Institute. Data: Warren Anderson, 123 S. 7th St., Minneapolis, Minn.

CIRCLE OF CONFUSION (M,T) Closes Jan. 24. Entry fee \$2.00. Exhibited Feb. 8-22 at Whittier Art Gallery. Data: Arthur W. Maddox, 12020 Orange St., Norwalk, Calif.

BIRMINGHAM (M,L,T,S) Closes Jan. 17. Exhibited Feb. 14-28 at Society of Arts. Data: Birmingham Photographic Society, York House, Great Charles St., Birmingham 3, England.

ROUBAIX (M,T) M—Closes Jan. 31; T Feb. 15. Exhibited Mar. 14-29 at Galerie Dajardin. Data: Lucien Bouchart, 23 rue Philibert-Delorme, Roubaix, France.

WORCESTERSHIRE (M,C,T) Closes Feb. 11. Exhibited March 7-28 at City Art Gallery. Data: C. J. Morrill, 57 The Tything, Worcester, England.

ROCHESTER (M,C,T,S,ST,SS) Closes Feb. 12. Exhibited March 6-29 at Art Gallery. Data: Lowell Miller, 99 Parkwood Road, Rochester 16, N. Y.

PHILADELPHIA (M,T) Closes Feb. 14. Exhibited Mar. 7-29 at Free Library. Data: Miss Grace E. McBryer, 2814 Cedarhurst St., Philadelphia 43, Pa.

IPSWICH (M,S,T,C) Closes Feb. 16. Exhibited in School of Art Mar. 15-28. Data: R. S. Turner, 27 Tuddenham Rd., Ipswich, England.

PITTSBURGH (M,T) M closes Feb. 25; T Mar 4. Exhibited Mar. 29 to Apr. 19 at Carnegie Institute Galleries. Data: Walter R. Kneeland, 3658 Perryville Ave., Pittsburgh 14, Pa.

SOLIHULL (M,C,T) Closes Mar. 5. Exhibited April 11-16 at Malvern Hall. Data: C. D. Pain, 71 Beaks Hill Rd., Kings Norton, Birmingham 30, England.

PSA COLOR DIVISION

MRS. BLANCHE KOLARIK, APSA
P. O. Box 52, Apache Junction, Ariz.

International Slide Contest Winners

In the first slide contest of the season, for individual members, the judging for the A class was handled by the Great Neck Color Camera Club, with Robert Goldman in charge. Judges were: Arthur Mawhinney, FPSA; John D. Walker; and Amy Mintel Walker, APSA.

414 slides were submitted. First 5 place winners were Warren Savary (N. J.), Dr. S. Wayne Smith (Ind.), Pearl Schwartz Rice (Ill.), Irma Louise Carter (Calif.) and Eugenia Buxton (Tenn.).

The judging of the B class was handled by the Woodland Camera Forum, with James Perdue in charge. Judges were John McCreary, Floyd Colvin, and Edwin Rosenberg.

213 slides were entered. First 5 place winners were Dan Leung (N. Y.), Wanda Lambert (Ill.), Laverne Seifert (Ind.), Leung, and Hugo Poisson (Mass.).

The large number of entries makes it obvious why it was necessary this season to split the competition into two classes. Not only are the judging details and book-keeping much work, but an even bigger job is the criticism of each of the slides entered.—C.B.M.

9000 Slides for Hospitals

The largest donation of slides ever received for the Color Division Hospitals Project has just been received from Meston's Travel Service of El Paso, Texas. 9000 slides! Thanks lots, Mr. Meston!

MARINE (M,T) Closes March 17. Entry fee \$1.00 plus return postage. Exhibited March 22 to April 17 at Mariners Museum (Newport News) and part of show during May at Smithsonian Institution (Washington, D. C.). Data: R. A. Myers, 1609 E. Warwick Rd., Warwick, Va.

BOSTON (M) Closes Apr. 6. Exhibited May 3-10 at club. Data: Miss Lillian Donnelly, 15 Avalon Rd., Milton 27, Mass.

SYRACUSE (M,C,T,S,ST) Closes Apr. 20. Print fee \$1.00 and return postage. Data: Allen Ruch, 1421 Hatternut St., Syracuse, N. Y.

BERGEN COUNTY (M,T) Closes Apr. 25. Exhibited May 10-24 at Young Men's Hebrew Association. Data: Geo. J. Munz, 37 Homestead Pl., Bergenfield, N. J.

OTHER SALONS

JAPAN (M,T) Exhibited Jan. 15-22 at Galleries of Mitsukoshi, Tokyo; later at other Japanese cities. Data: Goro Useno, The Asahi Shimbun Bldg., Yurakucho, Tokyo, Japan.

PARIS (M,C) Exhibited Jan. 10 to 25. Data: Secrétaire, Société Française de Photographie, Maison de la Chimie, 28 rue St-Dominique, Paris 7, France.

LUCKNOW (M,C,T) Exhibited Jan., Feb. & Mar. at Allahabad, Delhi and Lucknow. Data: S. H. H. Razvi, 63 Yashpur, Allahabad 3, India.

BENGAL (M) Exhibited Feb. 15 to March 1. Data: B. K. Muckerjee, 24B Hindustan Park, Calcutta 29, India.

CHARLEROI (M) Closes Feb. 16. Exhibited Mar. 28 to Apr. 12 at Salle de la Bourde. Data: R. Populaire, 18 Rue Destree, Charleroi, Belgium.

PORTO ALEGRE (M) Closes Mar. 15. Exhibited beginning May 1. Data: Associação Rio Grandense de Fotografias Profissionais, Rua Dr. Flores 246, Porto Alegre, Rio Grande do Sul, Brazil.

NOTE FOR SALON SECRETARIES: Send all salon notices to R. L. Mahon, 260 Forest Avenue, Elmhurst, Illinois at earliest possible date. You need not wait for your printed forms; a letter will do.

Thousands of wounded vets will appreciate your generosity.

"No Sacred Cows"

The Sacred Cows of India enjoy immunity from restraint or censure.

Since the first photographic competition, Judges have enjoyed much the same immunity. No mere maker of photographs dared protest their findings.

To be sure, there have been many fine Judges, courteous, conscientious, efficient. But, alas, there have been too many who have relied upon sarcasm, inane remarks and petty fault-finding to get them by. They are the specialists, who insist it is their prerogative to let personal prejudice influence their decisions, who either refuse or are incapable of evaluating a photograph on its own merit.

You've heard them—I've heard them. And though I have judged many competitions, I have contributed to more. I've won my share of honors. I've had my work rejected. I've learned much about photography from GOOD JUDGES and I've damned, along with the rest of you, the Sacred Cows. I'm as confused as you are.

Coming Color Exhibitions

WILMINGTON, Feb. 1-23, deadline Jan. 11. Four slides, \$1 plus postage. Forms: Delaware Camera Club, P. O. Box 401, Wilmington, Del.

CHICAGO NATURE (slide section), February, deadline Jan. 17. Four slides (up to 3½ x 4), \$1. (Also color prints). Forms: James Kirkland, 45 W. Monroe St., Chicago 3, Ill.

MINNEAPOLIS, Feb. 10-13, deadline Jan. 19. Four slides, \$1. Forms: Warren Anderson, 123 S. 7th St., Minneapolis, Minn.

WHITTIER, Feb. 13-21, deadline Jan. 24. Four slides, \$1. Forms: Arthur Maddox, 12020 Orange St., Norwalk, Calif.

WORCESTERSHIRE, Mar. 7-28, deadline Feb. 11. Four slides, \$1. Forms: C. J. Morrill, 57 The Tything, Worcester, England.

ROCHESTER, Mar. 8-22, deadline Feb. 12. Four slides, \$1. Forms: Lowell Miller, 99 Parkwood Rd., Rochester 16, N. Y.

PHILADELPHIA, Mar. 7-29, deadline Feb. 14. Four slides, \$1. Forms: Mrs. Ruth Clary, Box 427, Tullytown, Pa.

PITTSBURGH, Mar. 22-29, deadline Mar. 4. Four slides (to 2½ sq.) \$1. Forms: W. R. Kneeland, 3658 Perryville Ave., Pittsburgh, Pa.

SOLIHULL, Apr. 11-18, deadline Mar. 5. Four slides (to 3½ sq.) \$1. Forms: C. D. Pain, Solihull Photo Soc., 71 Beaks Hill Rd., King's Norton, Birmingham 30, England.

NEW YORK, Apr. 10-13, deadline Mar. 20. Four slides, \$1. Forms: Robert Goldman, 43 Plymouth Rd., Great Neck, N. Y.

TURIN, May 1-15, deadline Apr. 10. Four slides, \$1. Forms: Dr. Renato Fioravanti, Corso Re Umberto 84, Turin, Italy.

BERGEN, May 10-24, deadline Apr. 25. Four slides, \$1. Forms: George Munz, 37 Homestead Pl., Bergenfield, N. J.

SYRACUSE, May 6-29, deadline Apr. 26. Four slides (up to 3½ x 4) \$1 plus postage. Forms: Alicia Parry, 609 Sedgwick Dr., Syracuse, N. Y.

EL CAMINO, Apr. 17-May 9, deadline Apr. 11. Four slides (up to 2½), \$1, plus postage. Forms from Smith MacMullin, 1236 Compton Ave., Los Angeles 21, Calif.

She Did It All With Her Little Argus!



Shades of George Washington . . . and never doubt the power of a woman! What other clichés fit this situation? The gal is Ruth Welty of Chicago Color CC and that pile of loot on the table is "some of the ribbons, medals and trophies" she has won since she started shooting color in 1942. The big cup is last year's CCCC trophy for the highest number of points won in international competition and scheduled club contests. And she did it all with an Argus C-3!

It is this type of Judge who has caused rumblings of discontent among Camera Club members.

In these fast changing times, many have had to curtail their picture output. Many who formerly made both prints and slides have had to choose between the two, resorting to whichever more closely fitted their scant leisure hours and their fast-shrinking picture budgets. The number of prints submitted in competition has dropped to an all-time low in most Camera Clubs while the number of members turning to Color Photography has increased.

Competitions, even our major International Exhibits, have changed. Few, today, are Pictorial Salons. They are no longer exhibits of the world's finest photographs, regardless of category or subject. They have become GAMES wherein it is, too often, the contributor's job, not to make fine photographs, but to outguess the Judges.

It is no wonder more and more have quit the game and are making color slides for their own amusement. Slides can be shown and re-shown to appreciative audiences at home.

Of course, this is not true photography in its most esthetic sense, but the majority of Camera Fans are not ambitious to become the Rembrandt of Cameradom. They'd rather record what they saw on a pleasure trip. They wish to preserve the beauty Nature fashioned and take it home to their friends. Yet, even in Camera Club competitions a beautiful vacation shot rarely has a chance. The few who aspire to the so-called higher plane of the art and create a reproduction of an original idea may win an award now and then because, "It is a good attempt."

You know the stock phrases as well as I. Why repeat them? And I am sure you are wondering, even as I, just what it is that Judges will consider worthy of the effort. Yet, since the ratio of Camera Club members to Judges is about a hundred to one, it would seem to most Fans that it is not

what Judges prefer that is important. Assuming that the majority of contributors know their camera, are reasonably versed in photographic technique and that there must have been some spark of inspiration that caused them to make the picture, it would seem that the important points to be considered would be *how well the maker reproduced what he saw, in the particular medium he chose for the reproduction.*

This assumption was, to my mind, adequately borne out in a recent survey as Chairman of Judges and Speakers for the Southern California Council of Camera Clubs. From the fifty clubs who answered my comprehensive questionnaire, many interesting facts were gleaned.

Foremost in importance, was the unanimous demand for Judges who would give a CONSTRUCTIVE ANALYSIS of each photograph, based upon its (a) Composition, (b) Technique, (c) Interest Value or Originality.

Secondly, they named these types of judges who were objectionable to their members. They were: (1) The Sacred Cow, herein described, (2) The Good-Joe, who has made a few lucky shots, won a few awards in his own club, read a book or attended a class on Photography. He will always accept an invitation to judge at the last minute. He believes he must find fault with every picture shown or he is failing his audience.

It is said, "A little knowledge is a dangerous thing." The Club members feel that this type is too inexperienced to be of practical value. It has been proven time and again that to be a good critic requires greater ability than to produce fine work.

Today's club member contends that he is entitled to something for his effort. All he asks is constructive assistance from a Judge whose comments can be relied upon to teach him how to make a better photograph.

Few complain, when justifiable criticism is made, IF the Judge will suggest practical ways of rectifying the fault.

Any sincere and capable judge should be able to meet these obligations. It should not be too much to expect Judges to give a little earnest thought to perfecting their judging technique.

It is time Makers and Judges met on a common ground. Time each considered what the other wants.

It is my fervent hope that through continued cooperation of Southland Clubs and Judges, a set of standards, not too unpalatable to even the touchiest of Judges, can be arrived at, in the near future. One which will take the guess-work out of the Competitions. One that, someday, may be universally followed, since unsatisfactory judging of photographic exhibits seems to be the Sacred Cow in the path of Camera Fans the World over.—VELLA L. FINNE

PSA NATURE DIVISION

HARRY R. REICH, APSA

286 Sohenck St., No. Tonawanda, New York

January Nature Print Contest Goes To Memphis

The Nature Print Contest for January 1953 will be conducted by the Memphis Camera Club of Memphis, Tennessee. Miss Eugenia Buxton, APSA-ARPS will serve as chairman for this contest. It is assumed that before this issue of the Journal is released, all members of the Nature Division will have received entry forms for the contest in the mails. The mailing address for entries in this contest is:

Miss Eugenia Buxton, APSA-ARPS
Memphis Camera Club
Brooks Memorial Art Gallery
Overton Park
Memphis 12, Tennessee

The contest is open to non-members of the Nature Division as well as to all members of the division. There is however, a fifty cent fee to nonmembers. This fee to accompany the entry forms when mailed. The rules governing the N.D. print contests are as follows:

1. There are two contests scheduled for each year, during the months of January and May, the closing dates being the 15th of both of these months. The prints will be judged and returned within four weeks of the deadline.
2. The number of entries is limited to four prints per person.
3. The prints must be black and white

or toned in a single color, not smaller than 5 x 7 or larger than 16 x 20—either mounted or unmounted.

4. Winning prints in previous Nature Division print contests are not eligible to compete in this new series.

5. All prints must be titled and bear the makers name and address on the back. Return postage and mailing label must be included.

6. The subject matter is restricted to Nature—indoors or outdoors in any of its varied interpretations. Pictures of stuffed animals and Museum habitat groups should not be submitted.

7. There is no entry fee for members of the PSA Nature Division. For all others the cost is fifty cents for each contest.

8. Prizes will be three silver medal awards and eight honorable mention ribbons. The medal award prints and the winners list will appear in the Nature Division column of the PSA Journal.

9. Criticism of each print will be given if requested.

As entry forms for these contests are mailed out at least one month before the deadline for each contest it is possible that there will be some folks who have affiliated with the division too recently for addressograph plates to have been made and to have reached the N. D. files in time for the mailing of an entry form. Any such members may forward prints without an official

entry form by using the above instructions for entering.

Nature Division Color Slide Contests For 1953

As there is considerable preliminary work in connection with the conduct of the various Nature Division contests arrangements for the conduct of the 1953 Nature Color Slide contests have been completed at this writing.

There will again be two such contests conducted during the year 1953. One with the deadline April 15th, and the other with the deadline September 15th. The contests will be conducted at the Kodak Camera Club of Rochester with Mr. Edward H. Bourne serving as chairman for this activity. The mailing address for these contests will be:

Edward H. Bourne
Kodak Camera Club
Kodak Park, Rochester 4, N. Y.

This year 2 x 2, and 2 1/4 x 2 1/4 slides will be eligible. In the color slide contests non-members will be permitted to compete as in the print contests, the fifty cent fee for non-members will also apply in the color slide competitions. The rules of the contests will be published in a later issue of the Journal. Prizes will be three silver medal awards and eight honorable mention ribbons. The medal award slides will be reproduced in the PSA Journal as will the list of winners.

Star Rating Committee Functioning

As previously announced in this column Star Ratings for nature workers are now being established by the Nature Division. Doctor Gordon B. White, APSA has been appointed chairman for this activity. Doctor White and his committee are at this writing working out the schedule for prints and acceptances necessary for the various ratings and as soon as this committee reaches an accord on an equitable schedule the information will be released in a general Nature Division release. As the deadline for the preparation of material for the Nature column in the Journal is considerably before the date of release of the Journal we could not predetermine accurately the date of release of the information on the schedule for the ratings and it is possible that you already have the information necessary to apply for a Star Rating.

If you have not already received the N.D. release covering this information you may expect it momentarily. As soon as the information is released application for star ratings may be made. Your application for the various star ratings together with supporting data, should be sent to Doctor Gordon B. White, APSA, 239 Sugarloaf Street, Port Colborne, Ont., Canada.

Listings of star ratings granted by the Nature Division will appear in the Nature column of the Journal at regular intervals following the report of the Star Rating committee to the Nature Editor of the Journal. Because of the deadline for submission of material to the Journal editor, announcements of star ratings granted will appear two months after the granting of such ratings.

N. D. Tape Recorded Program

By the time this issue of the journal is released there will be one, and possibly two tape-recorded nature programs available to camera clubs affiliated with PSA. These tape-recorded lectures will be handled by the PSA Tape Recorded Lecture Program Committee of which Philip B. Maples is chairman. Requests for these programs should be made to Philip B. Maples, 29 Spring Street, Brockport, N. Y.

While these tape-recorded programs are prepared in eight copies it might be well to get your request for one of them for use in your camera club early as those of us who have seen them are convinced that the demand for them will be great. So great in fact that eight copies will not be too many to put into circulation at one time.

Those of you who were fortunate enough to have been present at the convention in New York city and to have seen and heard Ruth Sage's program have been privileged to see a preview of the first Nature Division tape-recorded program as the material used in that program was prepared for tape-recording and was given an initial test in her program at the convention.

Comes Word From India

The writer is in receipt of a communication from Dr. G. Thomas, FPSA of Bangalore, India in which Dr. Thomas proclaims the success of the first Nature Section of the Mysore Photographic Salon. He states the nature exhibition is here to stay and will be repeated in their 1953 show.

To assure delivery of an entry form for this show to all nature workers in 1953, a copy of the Nature Division master mailing list is being prepared on very lightweight paper and will be sent to the good Doctor by Air Mail and arrangements are being made to have a supply of entry forms for their show delivered to the Nature Division sufficiently early so that one may be included with a general N.D. release so that all N. D. members will have one in time to enter that show.

Help—Coming Right Up

In the Nature Column of the October issue of the Journal and in a recent release of Nature Notes the writer issued a plea for help in the conduct of the expanded N.D. activities. The response was truly gratifying and the division now has a very fine list of members who have offered to assist in the program. At this writing a number of these kind offers have been accepted and appointments made. For the benefit of those folks who offered their services and have not as yet received assignments let me say that such assignments are forthcoming, very soon. Thanks for your wonderful response.

TECHNICAL DIVISION

Dr. E. P. Wightman has taken over the reins as Chairman of the Technical Division. He is busy making appointments to various committees. Art Neumer of Bausch and Lomb is the new Chairman of the Pro-

gram Committee succeeding Hugh Scheffy of Kodak who did a marvelous job in assembling the program for the New York Convention. Art has a high standard set for him.

Bill Swann, former Chairman of the Technical Division, is the new Chairman of the TD Publications Committee. Plans are underway to extend Photographic Science and Technique and to increase the number of papers on the subject of industrial photography. Paul Arnold will continue as Editor of PS&T. "Hak" Hakanson from Cleveland is continuing to edit the TD News Letter which is now being sent to members of the Technical Division six times a year. The next edition of the News Letter will be out very shortly and I think will contain a great deal of useful information for the technical photographers. Lloyd Varden has agreed to serve in the capacity of Technical Book Reviewer. Reviews will be published in Photographic Science and Technique.

The new Chairman of the Standards Committee is Allen Stimson of the General Electric Company, West Lynn, Massachusetts. Allen succeeds John Centa of DuPont who has done an admirable job for a number of years. John will serve on the Journal Awards Committee with Dr. Desauer of Ansco and Dr. Carlton of Kodak.

The new Chairman of the Publicity Committee is Bob Brown of Kodak. From the number of envelopes he has been using, I gather that he is already very active in advertising the wares of the PSA and in particular of the Technical Division.

Section Notes

Rochester Section had a meeting Dec. 11 at George Eastman House with speakers Allie C. Peed Jr., of the Kentucky Highway Materials Research Laboratory, who talked on the uses of photography in highway research; and Robert A. Buchanan of United States Steel Research Laboratory who talked on photography in steel research.

The January meeting of the Rochester Section will be held on Jan. 15 and will feature two speakers: Julian H. Webb of Kodak Research Labs on "Use of Photographic Plates for Recording Nuclear Particles" and Henry J. Gomberg, University of Michigan speaking on "Technical Aspects of Autoradiography".

Boston Section visited Polaroid's Print Copying Laboratory for its November meeting, seeing the equipment and processes by which Polaroid copies are made for users all over the world.

New York has scheduled William C. Huebner for its Jan. 7 meeting at Engineering Societies Building, 29 West 39th St. Mr. Huebner will discuss and demonstrate his Prismatic Color Corrector used for making separation negatives and masks in graphic arts.

Section meetings are usually open to all PSA members residing in or visiting the Section city. In Rochester get in touch with Bill Swann at Kodak; in Boston, E. Francis MacNeill, AL 4-4234, Ext. 372; in New York, Jane Waters, CI 6-5606; in Binghamton, Dr. Herman Duerr at Ansco, for information as to meeting date and location.

PSA STEREO DIVISION

FRANK RICE, APSA

228 N. LaSalle St., Chicago 1

McKay Answers McIntyre

I'd like to answer Bob McIntyre's letter in the November issue. I'm in full agreement with his position but I do not agree that it is the real old timer who stands on the technical ground. In my experience it has been the young engineer, and the man who had slight experience with the Signal Corps in the War. Perhaps Bob considers a man who came into the game about '42 or '43 as an old timer, but to me the name means those who were really active before 1930.

You will find the technical nut among these, it is true, but most of them will freely admit that the laws of stereo are largely the laws of individual perception. The geometry of stereo is most valuable to designers and manufacturers of equipment; the amateur will make just as good pictures without any mathematical knowledge and only a minimum of theory.

We get through life pretty well without knowing anything about stereo infinity. In stereo photography as long as we have a method and means for reproducing the stimuli of real life, which will give us a visual reaction very closely simulating that of real life, why ask for more? You can see into a stereo picture for literally miles, and with a realistic perception that is wholly different from that of the flat photograph. It is the existence of true stereo in the foreground which gives the rest of the scene the same depth perception experienced in real life. The fact that the farther part of subjective depth perception cannot be attributed to specific, parallax stereo vision may be of academic interest but it has very little to do with the pleasure of viewing stereo pictures.

It has been my privilege to be in the front trenches during the early battles of amateur movies, miniature camera work and stereo. Movies very quickly "went dramatic"—and excellent work was done. Miniature enthusiasts spent more time arguing the chemistry of development and the optics of projection than in making pictures. I sincerely hope that the guiding spirit of the stereo movement is going to be toward the realistic one of making stereograms; not of endless arguments about theory and particularly, as Bob McIntyre points out, such things as windows and distance limits which are purely matters of personal taste.

There is one point of great importance in this. I should like to see steps taken to prevent any judge or jury from making adverse decisions which are based upon these debatable points rather than on factors which really matter. I should also like to see judges and juries appointed from the ranks of stereo photographers. I know of one show at least where the judges closed one eye and made all judgments upon the basis of the picture as a planar composition. If that is allowed to creep into stereo,

its potential position as a highly independent branch of photography will be diminished, if not lost.

Criticize lighting, color balance, exposure, yes even composition if the basis is stereo rather than planar, but give all encouragement to the development of individual preference in all fields which are in the least debatable. That is the surest way in which to develop a worthwhile basis for stereo pictorialism. . . . H. C. McKAY

Slides for Veterans' Hospitals

Walter J. Goldsmith, 15 E. 11th Street, New York City 3, working with Volunteer Service Photographers, is receiving stereo slides for placing in the Metropolitan (NY) Veterans' Hospitals. Walter has plans for extending the project to a national scale, and later to overseas.

Beverly Hills Stereo Club, Roy Haines, President, 8912 W. Pico Blvd., Los Angeles, is collecting slides for the use of veterans of the local Sawtelle Hospital.

Miss Lucille V. Kosinske, 555 Stratford Place, editor of the Chicago Stereo Club Bulletin, is receiving slides for Hines Hospital.

We have heard of similar activities in Milwaukee and Detroit. In the latter city photogs and models visit the hospital, and everybody gets in the act.

Let us hear from other plans that are set up to collect slides for the vets.—F.E.R.

Millar Reviews Dewhurst Paper

"Come Into the Two-Eyed World With Stereo Movies", the first of a series of articles by H. Dewhurst, A.R.C.S., D.I.C. appears in the fall issue of The Bolex Reporter. As the title suggests, these articles are written primarily for those interested in stereo movies. However, this first article deals with the fundamentals of stereo and will be of equal interest to the still stereographer.

Mr. Dewhurst starts off with the various factors affecting the one-eyed view, such as perspective, light and shadow, color, haze, etc., then leads into two-eyed vision, explaining convergence, accommodation-convergence coupling and parallax. Diagrams illustrate the text.

The author lays some stress on the existence of accommodation-convergence coupling in normal vision and attempts to carry over this same condition as a requirement of successful stereo projection. As there are no movie hand stereoscopes Mr. Dewhurst does not have to explain the lack of such coupling in the easiest and best type of stereo viewing—the good old hand viewer. Unfortunately, the details on just how this coupling is to be achieved are left for a later article. I suspect what is forthcoming is a minimum camera distance rule. In fact the editor adds a note

denying that the shooting-viewing distance has anything to do with the accommodation-convergence ratio and say that this point will be covered in a separate article in the Christmas issue.

Outside of this one point the text appears sound and is well written. The beginner may find the going a little heavy in spots, but with some application should be able to master the text. If he does he will have a fairly good idea of what makes stereo tick. . . . W. C. MILLAR

Stereo Slide Circuit Awards

L. B. Dunnigan, in charge of the slide circuits, has inaugurated a system of voting by members of each circuit on the slides in that circuit. Awards are made to individuals depending on how their slides scored, all taken together. The votes are now in from the latest round of Circuit No. 1: First place—Pauline Colwell; Second—Dorothy Goding; third—L. B. Dunnigan; HM's to L. H. Longwell, APSA, Max W. Sorensen, and Paul J. Wolfe, APSA.

From Stereo Circuit Comments Book

People looking at the camera poses a psychological problem: we, as viewers, like to look at people, but as soon as they turn their eyes on us we become uncomfortable. Thus when we look at a picture in which the character is looking at us we would rather turn to something else.—PAUL J. WOLFE

There is no distortion in a photograph taken with a corrected lens; perspective is the bug-a-boo. . . . The eye often sees weird perspective when close to an object, but the brain corrects the mental image so that the object appears as we expect it to look. In a photograph with a frame or stereo window the mind doesn't always make these corrections and we say the

STEREO DIVISION SERVICES DIRECTORY

Personalized Slide Analysis

Max Sorensen
1119 E. Andrews, Fresno, Calif.
Paul J. Wolfe, APSA
124 E. Jefferson, Butler, Pa.

Slide Circuits

L. B. Dunnigan
519 S. Vermont, Royal Oak, Mich.

Individual Competitions

Frederick T. Wiggins, Jr.
438 Mescham, Park Ridge, Ill.

Stereo Clubs

Earl Krause
4706 S. Harper, Chicago 37, Ill.

Large Size Stereograms

Wheeler W. Jennings
124 Laredo Way, St. Petersburg, Fla.

Master Mailing List

Jack Stolp
282 Bellehurst Dr., Rochester 17, N. Y.

Bulletin

Frank E. Rice, APSA
228 N. LaSalle St., Chicago 1, Ill.

Representative TD Committee

J. A. Norling, FPSA
245 W. 55th St., New York 19, N. Y.

Stereo Reviews

W. C. Millar
107-23 Monterey St., Queens Village 9, N. Y.

perspective is bad or there is distortion.—
BOB HOWARD

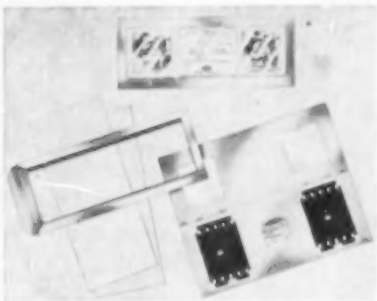
Multiple shadows are difficult to avoid on short floodlight exposures, but one good way to soften those shadows is to move the lights during exposure.—**E. K. Emslie**

When shooting birds in flight, it usually works better if you can be shooting up so whatever is back of your center of interest (the birds, of course) won't matter if it is out of focus. You can also get better wing patterns or form that way. The sky is the best bet for the moving bird.—**MAX SORESEN**

New Emde Stereomount

A new mount which requires no sealants of any kind has been put on the market by Emde Products, of Los Angeles.

The mask of the new mount is of heavy aluminum foil, which provides an extremely sharp window edge. The mask is double, providing a neat finish front and back. Films are simply slipped into three die-



cut finger-nail nibs at the bottom of the window in the back half of the mask; then the top is slipped into two similar nibs above. That's all; and the film is firmly anchored. Four of the nibs grasp the four corners of the film, preventing any possible slippage.

The masks come in three window spacings and separations. The frame is one-piece, aluminum, in which the folding over of one flap seals the mount. The new Emde Stereomount is priced the same as the old, which made use of paper masks and strips of self-adhesive for anchoring the films. The complete mount includes the double aluminum mask, glass and aluminum frame.—
L. B. DUNNIGAN

Mounts—All Shapes and Sizes

Of interest to all color transparency workers, from $2\frac{1}{4} \times 2\frac{1}{4}$ down to single frame, is the assortment of masks and mounts offered by G E Mounts, 5817 Sheridan Ave., Detroit 13. The assortment includes squares in various sizes, also—circles, ovals, triangles, stars and keyholes. While the company has not yet turned out masks for stereo pairs they offer single masks for mounting one transparency out of a stereo pair as a 2 by 2.

One Question and Five Answers

Question: "Sometimes people and other living things have a frozen or statuesque appearance, sometimes like flat cutouts. How correct?"

Answer No. 1: "Seems to me to be due

to the fact that a good color stereo is so life-like that the person looking at the slide expects the subject to move as in real life. And when motion is not forthcoming, the mind recalls a statue or doll."

—**BOB MUNN**
No. 2: "Comments of people looking like statues are a backhanded tribute to stereo's realism. The photos look so life-like that people expect them to breathe and move. Sometimes comments about wax-like complexions are a combination of above effect and overexposure of light flesh tones."—
ROBERT HOWARD

No. 3: "People, as well as water flowing, seem to take a frozen appearance with stereo. This happens because the pictures are so true to life. It is something we need to accustom ourselves to. The flat cutout part of this question makes one think that the questioner may have mounted the pictures in reverse."—**DAVID WHITE CO.**

No. 4: "We have projected for over 3 years and find that people get different impressions of people and animals. We feel that they are life-like. Let your head away from side to side or back and forth, keeping the eyes level, and you will think they have moved on the screen."—**GEO. W. MACK**

No. 5: "This is a question of lighting and a question of never having associated this form of viewing before."—**BRUNO MENIN**

Academy Stereo Contest

The Academy of Stereoscopic Arts and Sciences, 6112 Selma Avenue, Hollywood 28, California, each year sponsors a contest that is open to all stereo workers. There are ten awards and several H.M.'s. Next deadline is January 30, 1953. Entry forms and details may be obtained by addressing the organization.

Stereo Master Mailing List

Any group that has in mind including stereo in its Annual can now be provided with a live list of stereo workers—those who have contributed to recent stereo exhibitions and members of stereo clubs throughout the country. Jack Stolp, in conjunction with the Rochester International, has prepared addressograph plates, and will run off stickers for use in mailing entry forms. There is a charge of \$8 for the stickers, which does not, of course, cover the cost of the service. Write to Mr. Jack Stolp, 282 Bellehurst Drive, Rochester, New York.

New Stereo Show in the Spring

Stereo workers will be interested to know that there is to be a Stereo Section in the 1953 St. Louis International Exhibition of Photography.

Individual Stereo Slide Competition

On the November 15 deadline there were 135 slides entered from 35 individuals. This is the largest number for any competition so far. Judges Robert D. Hall, a founder member of the Chicago Stereo Club, Arthur W. Papke, a well known exhibitor in color photography, and Frank E. Rice, APSA, made the following selections:

First and medal award—John T. Chord—
Duo West. Special ribbon awards: W. V.

Schleuter—Moraine Lake; Fred T. Wiggins—Chicago Skyline and Evening Marauder. Honorable Mentions—L. B. Dunnigan—Contre-Jour; Henry M. Lubin—Lake Moraine; Charles A. Howe—Morning Catch; Wm. Harold Oliver—Barrel Cactus; A. C. Sunde—Prickly Pear Cactus; Conrad Hodnick—Desert Travelers and Cactus Blooms; J. H. Hutchinson—Daytona Beach; Victor Pagel—Merchantmen; Alvin E. Phillips—Mr. Fly; Robert L. Howard—New England Autumn; Herbert M. Lantz—Autumn Shadows.

Deadline for next individual competition February 15. Send 4 slides to Fred T. Wiggins, 438 Meacham, Park Ridge, Illinois.

Lighthouse Show Breaks Records

The largest stereo exhibition on record was the Chicago (Lighthouse) Exhibition just passed. Entries came from 410 individuals—more than 1600 slides. The show was judged on November 22 by the following—Robert V. Brosi; Frank Fenner, FPSA; Earl Krause; Robert L. McIntyre, APSA; Frank E. Rice, APSA. Acceptances—345 stereograms from 250 entrants. The show was projected five times to audiences limited to 400. Admission charge of \$1 was collected for the Chicago Lighthouse for the Blind.

CAMERA CLUB NEWS

Camera Club Briefs

St. Louis CC's "News" (editor Dorothy Pratte) defines the assigned contest subject "Water Scenes" as: "Anything from a mud puddle to an ocean. May include reflections but water must dominate." When contest subjects are thus defined in advance, there is less chance for dissatisfaction among members as to what other members submit. (It is wise, also, to give the judges the same definition before the judging starts.)

Mysore (India) "Viewfinder" (G. Thomas, editor) reports final stages in organization of the Indian Photographic Federation. (This ultimately may become the India equivalent of PSA).

Reported in the *Schenectady PS "Bulletin"* (Dorothy Crooks, editor) is a new "Picture of the Month" column on the 4th Friday of each month in the *Schenectady "Gazette"* newspaper. A. Kiess handles this for the club, supplying the newspaper editor with both the picture (from the club competitions) and the text. In exchange for preparing the column, the club receives space for a complete calendar of its events for the coming month. Kiess suggests that possibly other clubs may be able to arrange something similar in their own hometown newspapers.

Memphis CC and the Memphis Zoo co-sponsored a zoo pictures contest which attracted 200 entries. Possibly this could develop into an international annual competition and exhibition similar to that of the Chicago Nature CC and the Brookfield Zoo.

Pictorial Photographers' "Light and Shade" (Samuel Grierson editor) notifies

Judge First Show



Charles Bappte, APSA, Lt. Cmdr. Arthur Schoeni and Ollie Atkins, Satevepost staffer judge first Alexandria CC member exhibition. C. Bennett Moore and Melvin Thacker won picture of year and high point awards for monochrome and color. Judges are examining Moore's prize winner "Time and Toil".

its members of its new policy on judging: "two guest judges, and one member who can have none of his own pictures in the contest." Note that last clause. It is the safest course to follow if members are used as judges (even if the individual does not note on his own pictures.)

Altho it is not advisable to leave copies of each bulletin issue in camera stores for free distribution, it is a good idea to do this about once a year as a method for reaching prospective members. When this is done, the bulletin should contain a special section giving information about the club and how to apply for membership. *New Haven CC's* "Bulletin" (Ruth Sprague, editor) carries a complete application form on one page.

Central Ohio CC Council's "Newsletter" (W. P. Cash, editor) carries with its title the council's insignia containing the words "Interclub Cooperation". Some councils or associations get quite involved in describing their purposes, yet it is doubtful whether any of them are as complete and accurate as the simple words "interclub cooperation."

Albany CC's "Flashflood" (Ken Huba, editor) has a section called "Bob Speck's Clip and Save Sheet". In it we found a tip for special masks for slides: get a stereo mask, cut it into two separate masks, which may be just the right size for a transparency needing a special cropping.

After a lapse of many months, *Circle of Confusion CC's* "Nippon Image" (Vance Matthews, editor) is back again. The problem was "no editor and no publisher". We had thought perhaps the mails were mis-carrying; we are glad to receive again the news of this American personnel camera club in Japan.

The *National Photo Society* has an interesting variation of ranking the winners in its competitions. Top winners are called "Outstanding Merit"; below these are "Merit"; and then "Honorable Mention". The number awarded in each may vary considerably. (The "Finder", Ann-Katrine Shaw, editor.)

Wayne Wetz, new editor of *Twin City CC's* "Viewfinder" had wondered why his club had a 2nd vice-president and what the duties were. Came the club elections and Wetz was elected 2nd vp. Then he

found out: in his club the 2nd vp is the editor.

"Photo Northwest" (G. L. Kinkade, editor) of the *Northwest CC Council* outlines a proposed "fellowship" award plan for photographers who earn 3000 points on prints submitted to another club than their own for judging. This seems to be restricted to prints and we assume the slide makers in that area are not intrigued by the type of award proposed.

Tulsa CC's "Groundglass" (F. R. Elspersman, editor) and *Retlaw CC's* "Retina" (Al Ennes, editor) are two more bulletins which accent appearance of members' names in their columns. The first uses all capital letters whenever a member's name appears; the second prints all members' names in bold face type. (Nothing snags readers' interest so much as the sudden appearance of their own names in print!)

The unusual feature of the slide set exchange between *Ashville CC* ("Clique and Shudder") and *Helium City CC* is that a recorded tape accompanies the set, but space is left on the tape so that the borrowing club may record its own comments on the slides.

Green Briar CC ("Honorable Mention," H. C. Lambach, editor) after several years of participation in four major outside competitions, has decided that the gap between the new members and those supporting the outside competitions has become too wide. Accordingly, the club is dropping out of one of the competitions and in its place will initiate a "proficiency competition" for new members. Awards will be based upon progress during a specified period and the obtaining of a minimum number of points.

Every club using assigned numerical values for components of picture quality has different values. Here are the points used by the *Montreal CC* (recorded in its "Monthly Review"): 25 points for technical quality, 35 for composition, and 40 for pictorial appeal or interest. Compare these with the values used in your own club.

The problem of who sees publications received by the club and what happens to them is common to most clubs. The *Powder House CC* ("Powder Puffs", Perry Ware, editor) uses a routing list for these publications. Thus each interested member knows who are to receive them and usually a back check on the list will help locate the publications if they get snagged by some careless or less cooperative member. (In all cases there should be definite provision for disposal of publications: into club library after circulation; donate to hospitals after retention six months by the club; etc.)

Redlands CC's Bulletin (Carl Bender, editor) now has a name. It is "Photogram". In choosing this instead of the previously contemplated "Photo Gram", the club decided well because it is more convenient than two words.

Another club with a commendable community spirit: the *Youngstown Pho. Soc.* ("Bulletin", Madeline Cocco, editor). Member Mrs. George Whetson is organizing an instruction group for patients in the local TB sanatorium. There are so many ways that a club may be of civic value to its community that each club should find at least one which it can make into a club project. (This applies particularly to clubs

which use community buildings for meeting places).

What is a "Mystery Club Run"? It is a field trip for which the time and place are announced but not the destination. Perhaps your club might like to try this as an interesting variation of a field trip. *Baltimore CC* ("Focal Point", Vernon Kisling, editor)

A program tip: *Springfield Pho. Soc.* "Exposures" (L. L. Sharrar, editor) reports a coming program devoted entirely to slide titles, with a panel to discuss various aspects of titles and particularly how to select an enhancing title. In addition, a set of slides appropriately titled is used to demonstrate the fitness of titles to their respective slides. Since the "why" and "what" of titling lead to many debates, they make interesting material for a specific program.

Utica CC's editor of its "Newbulletin" is Edna Tucker, who is also president of the club (and high among the winners in the club contests). Editor of *Nashua CC's* "Bulletin" is Mrs. Carol Foster, who is also president of the club (and topping the club's cumulative scoring). Editor of *Poly Photo's* "Chatterbox" is Naomi Kollert, who has been nominated for president of the club (to follow Charles Wilson). It is easy to see why it is now a rare camera club which does not admit women to membership.

Houston CC's "Rangefinder" (E. T. Alexander) and *Oklahoma CC's* "Hypo Check" (Mrs. J. A. Bush, editor) use the PSA insignia in their mastheads to indicate club membership in PSA. (These insignia can be used wherever the bulletin reproduction method is letter press, planograph, offset, or mimeograph stock with printed headings.)

The "Camera Club Digest" (editor John McCreary) carries news of the *Northern California CC Council*, and in addition much of general interest to camera club members anywhere. Text lively and progressive.

Club Fotografico de Mexico's "Boletin" (editor Mario Sabate S) reports an "excursion" to Oaxaca which covered several days and included several clubs. There were programs, trips, etc., and we'd judge that our fellow photographers in Mexico have in effect had their first "convention."

The average CC bulletin does not have enough space for an extensive "build-up" of a coming speaker. Sometimes, however, for an especially important speaker, more space is needed. For such an occasion, a mimeographed "flyer" page can be added to the bulletin and give complete details. *Ridgewood CC's* "Focal Plane" (John Dreder, editor) used this method when A. C. Shelton was scheduled for the club.

Southern California CC Council's "SAC News" (Irma Carter, editor) carries an appeal for photographic equipment for a boys' rehabilitation institution. Perhaps you could help: any surplus photographic equipment or supplies can be sent directly to Supt. Ralph Johnson, Twin Pines Ranch, Banning, Calif. (To "give" is to grow!)-H.J.J.

CC SECRETARIES: Send two copies of your publication to CC Editor, Henry Barker, one to be saved for annual judging, other for circulating to other clubs.

Johnny Appleseed's Mail Bag

Howdy, Friends:

When I was a boy I was an ambitious little cuss, and my grandpappy was forever telling me not to bite off more than I could chew. A more polite way of stating the same idea, perhaps, is "Don't start anything you can't finish."

But however you phrase it, it comes out the same and don't think that I didn't do a lot of talking and considering before I took on this second job. As you know, I started my PSA career by writing pieces for the Journal, and if I do say it myself, they were pretty well received. This second job was to act as a sort of clearing house for all sorts of letters from members—particularly new members, who had something on their minds, and didn't know what to do about it.

I'll say this: if you DO know the right person in PSA, go ahead and write to him. Don't route your stuff through ol' Johnny Appleseed. But if you do have a question or an idea, or a gripe, or want a job in PSA, and DON'T know who would give you the best service, then by all means address yourself to me.

You may depend on me to see to it that one of my helpers—the best helper in PSA for that particular letter—gives you prompt attention.

And now, let's see what the mailbag holds.

Yours for service,

JOHNNY APPLESEED, FPSA

Oil and Lenses Don't Mix!

It's nice to know you're back, Johnny. My wife and I ate your apples in Detroit. May I ask for help on this problem?

My 16mm movie camera has 1, 2 and 6-inch THC lenses. Some of the rings that focus the lenses and open and close the diaphragm turn with too much difficulty. Is it safe to put a drop of oil around them, or what can easily be done to make them turn more easily.—R.P.D., Toledo, O.

Don't ever do that! A drop of oil on the outer ring will work down through the mount and get on the glass and then you'll wonder why you have out-of-focus pictures. It may be that dust has worked into the tiny gap between ring mount and that is making them hard to turn. I'd suggest you send, or have your dealer do it, the lenses in to Bell and Howell in Chicago for cleaning.

Stereo Standards

In the November Mail Bag a member inquired about a standard size of stereo. While there is no standard size, I believe the American Standards Association has finally decided to recommend the so-called 23x24mm format of the Stereo Realist camera. I believe this is also the format selected for mounting by the Eastman Kodak Company. If there is to be any Stereo format it will be this size. I hope that this may clear up any confusion.

T.T. Holden, Graflex, Rochester, N.Y.

Thanks for bringing this up, Tim. You are right and we are right. There is as yet no official standard, but we believe the numerical superiority that lies with the Stereo Realist has had some influence on the decision of ASA to adopt it as standard. You are also correct about Kodak's stereo mounting size.

I answered H.A.T.'s question on a factual basis, pointing out that there are other sizes but that the 23x24 is used by more stereo takers than the other sizes combined.

The Great Smokies

If there are any questions on the why, how, where, when of the Great Smoky Mountain Na-

tional Park, and/or East Tennessee and Western North Carolina area for pictures—send them along. Dorothy J. MacLean, Gatlinburg, Tenn.

Thank you Dorothy. That's the spirit I like in my Helpers, in all PSA, in fact, always a readiness to share our knowledge with others. And when the mob descends on you, don't forget to point out that the Pisgah and other National Forests in that area are brim full of good picture opportunities, too.

You tourists remember that because of the haze, the Smokies present some picture-taking problems and it's a grand thing to have the advice of someone who lives on the spot and can give us the straight dope.

Early Conventioneer

Perhaps this is a big order and it may seem a little early, but, like myself, I believe that a lot of the members are planning to drive to the Convention in Los Angeles next August and get some pictures going and coming. How about some help along this line some time this winter?

L.P.Z., Geneva, N. Y.

It's not a bit too early to do some planning. Leo, and the Journal Editor tells me he already has some good stuff lined up. Only problem he has is that members will be coming from all parts of the country and he'll be able to hit only the high spots. He does have a good article in stock on the Monterey Peninsula with those wondrous trees and he plans to use that because he figures all those driving will scout up the coast after the Convention to get some nogs in the file. He also has some plans for "shortie" travel tips from which you can pick a few and the member from Georgia can help himself, and the fellow traveling across Canada will find something.

Maine's In Again

The letter concerning Maine trips in your column in November issue inspires this letter.

I really know this state inside and out. If you ever get inquiries about Maine, where to go, what to see, best routes, places to avoid, photogenic spots, etc., send them my way. I could route out trips, side trips, places to stay, most anything in this field, and bring in places the Maine Development Commission never knew existed.

—Gertrude McKusick, Box 205, Derby, Maine.

Now there's another one. These gals are really showing the fellows up when it comes to being Johnny's Helpers. Since the Helper who promised to give us a follow-up on Maine won't have time to do it for a long while, we're going to put I.M.H. who wrote the November letter in touch with this fountain of Maine information. How about some other states getting in on this?

FPSA and APSA

I have recently joined PSA and received my first Journal. Have been puzzled as to the meaning of APSA and FPSA. In reading the Journal I find them used all over, and there may be other letters that I will see and wonder about. Can you help me?

W.K. Jr., El Monte, Calif.

Glad to help Bill. As a PSA member, you are entitled to put the letters PSA after your name in signing prints for exhibition, or for any other use. However, most of us don't follow the practice, though we did years ago.

Now those names which have APSA and FPSA after them are PSAs who through their skill and contributions to photography have been honored by the PSA. APSA means Associate of the Society and FPSA means Fellow of the Society. (ARPS and FRPS have the same meaning for the Royal Photographic Society of Great Britain.) There are certain requirements that must be met before these honors are conferred. You must be a member for at least a year, you must be nominated by someone who knows your achievements and contributions. Nominations often start in a Division. The Honors Committee considers many names each year, usually several hundred, and acting on all the information it can dig up, decides and recommends to the Board of Directors, those it feels should be honored that year. The awards are usually made at the Convention banquet.

You'll see other initials from time to time, like



Johnny Appleseed, FPSA.

Johnny Appleseed, FPSA, is an honored figure in PSA. He is not a person, he is a tradition; a lovable symbol of the warm and helpful fellowship of PSA.

Johnny is also an expeditor. He knows everyone in PSA . . . so YOU do not have to know everyone in PSA. You have to know only ONE name—Johnny Appleseed—and one address—the address of PSA headquarters in Philadelphia in order to make sure that your message or your question reaches, and is given the attention of, the person best qualified to serve you.

PD, TD, CD and so on, these are the initials of the seven PSA divisions.

Fassbender's Wax

Alright Johnny, why the deep secret on Fassbender's wax? Give a little. That's what most of us are in this thing for, to learn how to do a better job. How about an article for the Journal on Fassbender's technique of waxing, and while you are about it, give us the dope on all methods of waxing as well as types and makes of wax. Believe it or not, but there are lots of us "advanced" beginners who are trying to use the wife's floor wax.

—S.T., Canal Zone.

Hiya, Stu. Glad to hear from you. Was also glad to meet you at the Convention. Ever find that fire plug in Colon?

Well, Stu, it's like this. Johnny has some simple little rules, like writing one question per sheet, so that he can split it up among his Helpers according to their talents. H.A.T. who asked the question originally, broke that rule by writing three questions in one letter. We didn't want to be completely mean and ignore it, so we answered what we could here and asked Mr. Fassbender to answer the other one, after we made a copy of HAT's letter. That once we broke the rule.

You followed the rule. We can answer your one query about the wax right now, because we now have a copy of Adolf's instructions, but the one about the selenium toner will have to wait over for next month until we can send it to another Helper and get the answer. But here is what Adolf Fassbender has to say about about his wax:

Take a large piece of cardboard, much larger than the print, and place the print face up on it. Keep the cardboard for waxing only.

Always work facing the light which should be high above the print at about a 45° angle.

Take one-half of an old silk or rayon (not nylon) stocking and shape it into a small, thick cushion. Dip this cushion into the Print Glo, or carefully pour it on the cushion, and apply to print by using a continuous circular motion. While doing this, carefully follow the work with your head so that reflections on the print are always brightest underneath the moving cushion. This will keep you from leaving a thick deposit of the wax in one place.

When the wax is fairly well distributed and appears even all over the print, use the soft cushion part of your hand, thumb up, and with the same circular motion, perfect a neat, even distribution. Let the print dry for 24 hours, face up.

If further pressing is necessary before mounting,

moisten the print slightly on the back in the usual way and place waxed surface on a flat piece of ordinary waxed paper before placing it between blotters.

(Fassbender Print Glo can be purchased through Joseph Torch, Artist Supplies, 147 West 14th St., New York 14, N. Y.)

If you want another method, Stu, there is Henry Miner's system which is described in Evelyn Robbins column in the Pictorial Digest this month.

Journal 1952 Index

The contributor and article index of the PSA Journal is usually published in the December issue each year. This year it has been prepared in the familiar format but is printed separately for distribution to interested members, libraries and institutional subscribers.

With the reduced number of pages available for each issue of the Journal, inclusion of the Index would mean leaving out one of the feature articles, or reducing the number of pages available for division news. By printing the Index separately we were able to keep one more feature article in the book.

The Index, with title page for those who bind their copies will be sent postpaid on request to: Editor, PSA Journal, 28 Leonard St., Stamford, Conn. After Feb. 1, it will be available from Headquarters.

It is being sent automatically to all library subscribers.

PSA TRADING POST

Open to individual members, free of charge. Limit 25 words each. Copy closes the twentieth of the second preceding month before publication.

FOR SALE—Rollei f:2.8, \$160. Exakta V f:1.9, Prism, \$150. Rothschild, 16 Bay 29 St., Brooklyn 14, N. Y.

WANTED—Bargain in good used Contax, Leica or Exakta. Will pay cash or trade Auto Rolle, Graphic View or Super Ikonta C. Max Tharpe, Stateville, N. C.

LIKE NEW—Auto Rolle f:2.8, case, flash, all accessories; New B-3 Omega; Kodak eyelevel tripod, pan head; Delphic projector. Value \$650. Best offer lot or separately. Mortha F. Peebles, P.O. Box 1321, Wilmington, N. C.

WANTED—Telephoto or wide-angle lenses for Zeiss Movicon 16 rangefinder 16 mm roll camera. Write details of condition and price to Bob Howard, 84 Willard Ave., Bloomfield, N. J.

SELL OR TRADE—Harrison Color Temperature Meter, 42 CC discs; Weston 877 Densitometer, illumination meter, Need Omega or EK enlargers & Ansco-Sweet Densitometer. Roy Drier, 120 Leete St., West Haven, Conn.

SELL—New Crown Graphic 45, 135mm Optar f4.7, Graphen Shutter, Graflex gun, Focuspot, Rangefinder, 6 holders, case. \$200 firm. C. B. Glass, 472 Lake St., Kent, Ohio.

WANTED—4x5 Graflex, good condition. Prefer without lens or 9" (sharp) lens. B. Kleban, 1807 Market, Wilmington, Del.

SALE—Primarflex, f:3.5 coated Tessar, internal synchronization, 1 set, to 1/1000, T&B. Very good condition. Dr. D. L. McDaniel, Box 413, Connersville, Ind.

SUPER IKONTA B—f:2.8 Tessar lens, case, Bantam adapter, flash. Sell, or accept trade for good 7x50 or 10x50 binoculars. Ralph Moss, Wilson, N. C.

WANTED—Rolleidoscope in good condition. Price must be reasonable. Dr. Frank E. Rice, 228 N. LaSalle St., Chicago 1, Illinois.

SUPER IKONTA C Special—2 1/4x3 1/4 roll film camera with Tessar f:3.5, coupled rangefinder, case. Original price over \$200, bargain at \$89. Max Tharpe, Stateville, N. C.

FOR SALE—New, never used Leica III, slightly used Leica IIIc & lenses (all Leitz made). Bruno Anzini, 7251 Horrocks St., Phila. 24, Pa.

Picture of the Month New Rules for 1953

There were a number of complaints in 1952 that the Rules are too complicated and hard to understand, so for 1953 we are making them as simple as possible.

All you need do is send unmounted prints, not larger than 8 x 10, to "Picture of the Month, The Photographic Society of America, 2005 Walnut Street, Philadelphia 3, Pa." including return first class postage. Foreign entries may omit the return postage.

If you have hung two or more different pictures in two or more National or International Salons, you are Class 1. If you haven't, you are Class 2. If you made the original exposure your print is eligible for either Class; you can do the work on the negative or print yourself, or you can have it done by others, anything goes!

On the back of each print write your Class, the Title, your Name and Address; and if you are a member of one or more PICTORIAL or PORTRAIT Portfolios, their numbers. That's all there is to it, we will do the rest.

We will place your prints into the most suitable of six different groups; FIRST, Class 1 Pictorial; SECOND, Class 2 Pictorial; THIRD, Class 1 Portrait; FOURTH, Class 2 Portrait; FIFTH, Nature; SIXTH, everything else that doesn't fit into any of the first five groups, and the sky is the limit!

Each Group will be judged by a person qualified to judge pictures of that kind, and points will be awarded as follows:

- 1st in each group 10 points
- 2nd in each group 8 points
- 3rd in each group 6 points
- Honorable Mentions 5 points
- Each entry 1 point

One person will receive only the points won by his highest scoring entry, plus the point for entry, and these will be kept cumulatively from month to month and credited to the individual and also to each of his Portfolios.

At the end of the year there will be individual prizes for the highest scores (in 1952 each of the top five received Photographic Society of America Monogrammed Cigarette Lighters) and there is something interesting for the Portfolios with the highest scores. You will learn all about it next month!

There is no deadline. Your prints will be entered for the month during which they are to be judged, but in order to meet our own deadlines it is often necessary to mail them to the judges three or four days before the end of the month. If your prints don't arrive on time, they will be carried over to the following month.

Mail them early in the month to be safe! Here is what happens to your prints:

The point winners each month are mounted in a book, which is sent to the Recorded Lecture Program Committee. Here a tape-recorded discussion of the pictures is made

by qualified experts and the complete package, Book and Tape Recorded Commentary, is sent to camera clubs of the United States and Canada, making an interesting program for the evening.

In place of each of your point winning prints you will receive a handsome Certificate of Award suitable for framing, signed by the Judge.

Comments will be made and returned with the prints that do not win points, but this will be done only where possible, because it is a monumental job and may become too big to handle. In any event it will duplicate the job now being done in your Portfolio.

Do not mount your prints or stick ANYTHING on the back because this makes them difficult to mount properly and labels or tape cannot be removed without damage to the print. Prints received with material stuck on the back will be returned without judging.

There will be information of one kind or another about the Picture of the Month in each issue of the PSA Journal. We know from past experience that many entrants will not read the Rules or the explanations, but they will be there for your benefit and will have answers to any questions that may come up.

JOHN R. HOGAN,
Chairman.

October Standings

Class Place Title			Entrant	Points
1.	1st	Creative Hands	Carlton L. Lingwall	5.1
	2nd	Make My Wishes Come True	Wellington Lee	3.1
	H.M.	The Cat's Meow	Helen Albertson	1.1
	H.M.	Curtain Call	Caryl R. Firth	1.1
	H.M.	Singing in the Rain	Mildred Hatry	1.1
	H.M.	Moths and the Flame	R. B. Heim	1.1
	H.M.	Linda From Alaska	Edith M. Royky	1.1
	H.M.	Lengthening Shadows	Doris M. Weber	1.1
	H.M.	Opening for a Bright Young Man	Doris M. Weber	0.0
	H.M.	Pops Whitesell	Woodling and Darvas	1.1
2.	1st	The Net Mender	Anders Sten	5.1
	2nd	Fiddle Sticks	John H. Rauch	3.1
	H.M.	Bubble Blower	Sylvia C. Bergel	1.1
	H.M.	Bubbles	Julia Foss	0.0
	H.M.	Net Mending	Lake Foster	1.1
	H.M.	From Neptune's Realm	John P. Montgomery, Jr.	1.1
	H.M.	Texture Pattern	John P. Montgomery, Jr.	0.0
	H.M.	Is' You Is?	Charles J. Perry	0.0
	H.M.	Weston Beach	John Tellaisha	1.1
	3.	1st	O-Joon	Alex G. Potamianos
2nd		On the Beam	Dr. John W. Super	3.1
H.M.		Step Up	Dan F. Leung	1.1
H.M.		Twoline	N. Zelinka	1.1
H.M.		Rhythm	N. Zelinka	1.1
4.	1st	Girl With Veil	Carl C. Shutt	5.1
	2nd	Connie	Walter E. Harvey	3.1
	H.M.	June	Edward C. Dorney	1.1
	H.M.	Get It!	E. W. Hutchinson	1.1
	H.M.	Dreaming	Wellington Lee	0.0
	H.M.	At Eventide	Charles H. Tipple	1.1
H.M.	Sculptress	D. H. Wanser	1.1	

(Continued on next page)

PICTURE OF THE MONTH, OCTOBER



Creative Hands

First, Class 1

Carlton L. Lingwall



O-Jason

Alex G. Potamianos
First, Class 3



Iguana

Henry C. Sollman
First, Class 6

(Continued from preceding page)

CUMULATIVE SCORES THROUGH OCTOBER, 1952.

Class	Place	Title	Entrant	Points	Super	Score	Davy	Score
B.	1st	Thru the Old	Julia Foss	8.1	Buxton	25.8	Scotfield	11.8
		Burn Window	Alex G. Potamianos	0.0	Lammiman	25.0	Wy	10.8
	2nd	Over the Limit			Fondiller	22.7	Watt	10.5
H.M.		The Eyes	Ira S. Dole	1.1	DeWitt	21.0	Potamianos	10.2
H.M.		Have It	Charles J. Perry	0.0	Munz	19.0	Shutt	10.2
		Tex			Leung	18.6	Hall	9.8
6.	1st	Iguana	Henry C. Sollman	8.1	Sten	17.9	Parrington	9.7
		Wind in the			W. Lee	17.8	Hagen	9.4
	2nd	Trees	Ethel E. Hagen	2.1	Foss	15.9	Wong	8.7
H.M.		Everything's			Wanser	15.6	McLaughlin	8.6
		Just Ducky	Larry D. Hanson	1.1	H. Lee	14.8	Middleton	8.5
H.M.		Lying in Wait	T. S. Lal	1.1	Royky	14.7	Lane	8.5
H.M.		Open Wide	George J. Munz	0.0	Tibbits	14.6	Brown	8.4
H.M.		Winter			Hutchinson	13.6		
		Magnolia	Rietta Scotfield	1.1				
H.M.		Double						
		Exposure	Arnold W. Wise	1.1				
H.M.		Cactus	Esther C. Wy	1.1				
R.	1st	Pattern	George J. Munz	8.1				
		Pattern in						
	2nd	Steel	Hubert E. Curtis	3.1				
H.M.		Misty Morning	Wellington Lee	0.0				
H.M.		Abstraction in						
		Charcoal	Sewell Peaslee Wright	1.1				

LEADING PICTORIAL PORTFOLIOS

19	39.1	44	19.4
41	37.2	20	19.2
23	28.9	6	18.1
7	26.8	13	16.2
55	25.2	34	13.7
31	24.2	27	13.6
35	23.8	9	12.5
2	22.5	38	11.2
10	20.9	36	10.9
49	20.9		

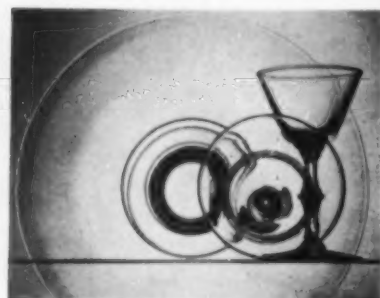
LEADING PORTRAIT PORTFOLIOS

1	28.8	2	10.3
7	22.4	15	9.7
8	20.8	14	8.6
16	17.5	10	8.1



Thru the Old Barn Window
First, Class 5

Julia Foss



Pattern

First, Class 8

George J. Munz



Girl With Veil

First, Class 4

Carl C. Shutt

JUDGES

Classes 1-2-3 (Pictorial) Selected by the Rochester Pictorialists.

Arthur M. Underwood, FPSA Rochester, N. Y.
Lowell N. Miller, AFSA Rochester, N. Y.
Lawrence M. Spaven Rochester, N. Y.

Classes 4-5 (Portrait)
Peter J. Berkeley Denver, Colorado
Maurice H. Louis, AFSA New York, N. Y.

Class 6 (Nature)
Dr. Grant M. Haist Rochester, N. Y.

Class 8 (Special Effects)
H. J. Essenberg, AFSA Bloomington, Ill.

PerSonAlities

By ROBERT J. GOLDMAN
43 Plymouth Rd., Great Neck, L. I., N. Y.

Nick and Louise Haz (Skokie, Ill.) are on their way to Tulsa, Albuquerque, Dallas, El Paso and Tucson, at all of which places Nick has arranged courses, and then on to sunny California where they intend to make their home.—Frank Fuller (Bloomington, Ill.) won the Chicago Daily News Snapshot Contest with his picture, "Lemon Sour."—Shirley Stone (Chicago) edits a mimeo laugh sheet, "Fanfare" in her spare time, sends it only to overseas GIs.—Vince Rocca (PSA Journal ad man) is now a proud poppa—Roc denies she is named "Pebble."—Miss Billie Price, daughter of William A. Price (Ramsey, N. J.) who copped several prizes in photo-reporting the Convention is starting out young—she's 14.—John McFarlane (Rochester) wrote a book with his camera—on repairing bicycles. Al Renfro (Bellevue, Wash.) recently suffered a fall in which he fractured a vertebra in his neck and two in his back, but is recuperating nicely and will fortunately have no permanent injury.—Karl Baumgaertel (San Francisco), on hearing of Al's accident, offered to bring him a camera and lights to the hospital, so he could take pictures of the nurses, which he thought would be much prettier than his usual subjects—insects.—Seven of the eleven color pictures, and twelve of twenty-one monochromes in the November, 1952 issue of Arizona Highways were by PSA members. Represented were—Ansel Adams (Yosemite National Park), Hubert A. Lowman (Covina, Cal.), Joseph Muench (Santa Barbara, Cal.), Tad Nichols (Tucson, Ariz.), and Frank Proctor (Phoenix, Ariz.).—Helen Manzer (New York, N. Y.) held a reunion of the students of her class from the Country School of Photography, Woodstock, N. Y. on the 18th of October at the

Pennsylvania R.R. Y.M.C.A. in New York. Twenty-one of Helen's students came to pay tribute to her from places as far distant as Chicago, Pittsburgh, Dayton, Ohio, Danville, Ill. and Greenville, N. C.—Bill Swann's (Rochester, N. Y.) wife received a gift of her favorite Begonias to take home with her from the TD meeting at Lake George in September.—Newell Green (Ascutney and Hartford) had a portfolio in the Autumn issue of Vermont Life.—Irma Louise Carter (Manhattan Beach, Cal.) was recently elected to the Board of Directors of the Southern California Council of Camera Clubs.—R. C. Born (Longmeadow, Mass.) has a photographic project which consists of picturing covered bridges, wooden watering troughs, windmills, and other equipment of yesteryear in the New England States.

Harold C. Massey (Riverside, Cal.) recently sponsored for membership in the PSA his photographic instructor, Mr. William Mortensen of the William Mortensen School of Photography in Laguna Beach, California. In discussing Mr. Mortensen's photographic equipment, Mr. Massey says—"It was quite amusing to note that he has been using for the past 34 years a 50-year old Thornton-Pickard Enlarger, which has a disintegrated bellows that has been replaced by a black petticoat worn by Lillian Russell". We would very much like to hear other projects from our readers and will report those of general interest in this column.

NEW MEMBERS

October, 1952

Member	Sponsor
Ralph Albee, Watsonville, Calif., C	R. N. Wethay
George S. Anchor, Teapo, N. Z.	M.C.
John Arnold, Los Angeles, Calif.,	
CPMST	C. Rosher
Wesley F. Ashman, Rochester, N. Y.,	
C	C. H. Coppard
James O. An, U.S.N., PM	M.C.
Z. D. Barni, Pakistan	M.C.
A. J. Basinger, Riverside, Calif., CP	San Diego
N. Batistic, Hastings, N. Z.	M.C.
Allen P. Beach, Vergennes, Vt., S	H. E. Aldrich
Lois Bell, Toronto, Ont., C	L. A. Thurston
A. J. Bernard, Brooklyn, N. Y., P	M.C.
Jean Biernaim, Le Mans, France	M.C.
D. P. Blaker, Odessa, Tex., CNP	M.C.

Member	Sponsor
Basile N. Bobie, East Africa, CMNPJ	M.C.
Glen H. Bolles, Umatilla, Fla., J	M. W. Tyler
Kenneth Boskill, Tokoroa, N. Z.	M.C.
Martin Brady, W. Chicago, Ill., CJPT	M.C.
Philip Brassine, Seattle, Wash., P	Que Chia
Dr. R. S. Bray, Bristol, R. I., P	M. Frank
Robt. J. Briggs, Buffalo, N. Y., PT	H. R. Reich
Lt. Leonard A. Briskin, APO, CJPT	M.C.
Paul A. Brundage, San Francisco, Calif., H	M.C.
Allan Bryce, Hamilton, N. Z.	M.C.
William C. Buckley, Detroit, Mich.,	
Clarence S. Bull, Los Angeles, Calif.,	R. Dunnigan
CT	C. Rosher
James R. Burrows, Washington, D. C., P	M.C.
Albert E. Bushnell, Wyoming, Ohio,	
S	F. T. Wiggins, Jr.
Chan Eng Hock, Penang, Malaya, JP	I. A. Berger
Chas. G. Clarke, Beverly Hills, Calif.,	
CMS	C. Rosher
Louis Conroy, Clarendon, Pa., T	M.C.
Miss Kay Cooper, Hamilton, N. Z.	M.C.
P. S. Cooper, Pukekohe, N. Z.	M.C.
Miss Rena Cooper, Hamilton, N. Z.	M.C.
Wm. L. Davis, Little Rock, Ark., PM	M.C.
Gilbert de Brabandere, Leopoldville,	
Belg. Congo, CP	M.C.
Robert Finkelstein, Woonsocket, R. I., JP	M. Frank
Beth M. Fleming, Los Angeles, Calif., CJP	M.C.
Feng Ming, Los Angeles, Calif., CP	M. S. Evell
Donald M. Foy, New York, N. Y., J	
Paul M. Fowlkes, Washington, D. C.,	
P	J. R. Burress
Ernest Fraulin, La Crosse, Wis., P	V. E. Shimanski
John J. Freisinger, La Crosse, Wis.,	
P	V. E. Shimanski
C. D. Fullerton, Brockton, Mass., CP	L. P. Fater
Mahlon B. Gilbert, FFO, CMNS	M.C.
Lester A. Gilke, Jr., Albany, N. Y.,	
CJMNPT	M.C.
Orlin R. Gollnick, La Crosse, Wis.,	
P	V. E. Shimanski
William Griffel, Newark, N. J., P	V. Rocca
George Gross, Laureldale, Pa., C	F. E. Moyer
Walter M. Gross, Lima, Peru	C. A. Yarrington
Raymond A. Grover, Huntington Park, Calif.,	
CNP	M.C.
Frank F. Guidetti, Black Diamond, Wash.,	
P	C. F. Kinkade
Robert N. Hammer, Urbana, Ill., N	L. B. Ebling
Frederick A. Harris, Washington, D. C.,	
C	J. R. Burress
Walter C. Hays, Brooklyn, N. Y., CJPS	L. Howard
Frederick G. Healey, Edgewood, R. I.,	
CP	H. S. Hughes
Henry C. Herrick, Cleveland, Ohio, JT	J. R. Langlots
Charles G. Hess, Richmond Hill, N. Y.,	
C	F. R. Bettman
Edwin Hess, Richmond Hill, N. Y.,	
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October, 1952

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September, 1952

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